

rizzoli & isles

“In Over Your Head”

Episode 402

#2M6252

Written By

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Directed By

Jamie Babbit

PRODUCTION DRAFT

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RIZZOLI & ISLES

402 "In Over Your Head"

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

Hope Martin Sharon Lawrence
Cailin Martin Emilee Wallace
Senior Criminalist Susie Chang Tina Huang
Lt. Det. Rafael Martinez TBD
State Police Det. Bob Thatcher TBD
Shandra Lewis TBD
Brenda Thomas TBD
Paddy Doyle John Doman
Rachel Cooper TBD
Ted Feeney TBD
Yolonda Rojas TBD

^ Lt. Det. Sean Cavanaugh does not appear EP 402.

RIZZOLI & ISLES

402 "In Over Your Head"

SET LIST

INTERIORS

BOSTON WATERFRONT
PORT OF BOSTON SEAFOOD

BPD

DIVISION ONE CAFÉ
BRIC
INTERROGATION ROOM
HOMICIDE SQUAD ROOM
DRUG CONTROL UNIT
LT. MARTINEZ'S OFFICE
BASEMENT
 ARCHIVES
INTERVIEW ROOM
LOBBY

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
MAURA'S OFFICE

M.E.N.D. CLINIC
HOPE'S OFFICE

JANE'S CAR

SUFFOLK COUNTY HOUSE OF CORRECTION
LAWYER'S ROOM

PSI BETA TAU SORORITY HOUSE
GROUP BEDROOM

DIRTY ROBBER

UNDERCOVER CAR

EXTERIORS

B.C.U. CAMPUS
PARKING LOT

BOSTON HARBOR (ESTABLISHING)

CARSON BEACH
PARKING LOT
STAGING AREA
CRIME SCENE
SHORE LINE

SHAWMUT AVE.

M.E.N.D. CLINIC

ND STREET

RIZZOLI & ISLES 402 "In Over Your Head"

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-2, 25	N1
3-24	D2
26-27	D3
28,31-34	N3
29-31	FLASHBACK NIGHT
34-40	D4

RIZZOLI & ISLES 402 “In Over Your Head”

PRONUNCIATION GUIDE

Pg. 8: ***Limulus polyphemus*** [lim-yuh-luh s] [pol-uh-fee-muh s]
The Atlantic horseshoe crab is a marine chelicerate arthropod. Despite its name, it is more closely related to spiders, ticks and scorpions than to crab.

ACT ONE

1 **EXT. B.C.U. CAMPUS / PARKING LOT - NIGHT 1** 1

A YOUNG WOMAN, early 20s, backpack, jeans, walks slowly. She FEIGNS interest in her cellphone. But she's really scanning the campus, looking for someone. Her phone BUZZES a text.

CLOSE ON SCREEN: "From Rachel" Where the F R U??? Party's on.

The Young Woman TYPES.

YOUNG WOMAN
(to herself)
Told you. Gotta study.

She SEES who she's been looking for, shoves the phone into her jeans and DUCKS behind a tree.

HER POV:

A MALE college student, 20s, checks over his shoulder before heading to a dark area under trees. Another MAN, big parka, scally cap, back to us, waits. A quick conversation before the student pulls out an envelope fat with cash, hands it to the Man and walks away.

Young Woman waits a beat, then hurries toward the Man in the scally cap. She feigns a casual, friendly smile.

YOUNG WOMAN (CONT'D)
Hey there. You have a sec?

2 **INT. BOSTON WATERFRONT - PORT OF BOSTON SEAFOOD - NIGHT 1** 2

The Man SHOVES the Young Woman's head under filthy water in an old metal trough again. She struggles but he HOLDS her under, keeping a firm grip by holding the hair at the nape of her neck. He pulls her up. She gasps. Fights to breathe as blood FLOWS from a gash to her head.

YOUNG WOMAN
It's just me. I swear. No one else knows.

He SHOVES her head back under the water.

3 **EXT. BOSTON HARBOR ESTABLISHING - NIGHT 1 TO DAY 2** 3

4 **INT. BPD - DIVISION ONE CAFE - DAY 2** 4

A frowning ANGELA RIZZOLI sets a plate of eggs in front of a ratty-looking BIKER who wears black engineer boots, dirty jeans, a scummy white T-shirt and black leather vest.

(CONTINUED)

PULL BACK TO REVEAL: DET. FRANKIE RIZZOLI JR.

DET. JANE RIZZOLI and DR. MAURA ISLES, in a yellow outfit, enter. They haven't made the connection that the "biker" is Frankie.

JANE

Didn't you *just* detail it? The only time I wash my car is right before I sell it.

MAURA

It only has to be detailed again because you spilled your Triple Power Latte and it smells like a Deco [dee-co].

ANGELA

What's a "deco"?

JANE

Decomposing body.

Angela makes a face.

JANE (CONT'D)

How do you know it was me?

MAURA

(oh, please)

Europeans have it right. Car engineers design them without cupholders.

JANE

Where do you put your coffee?

MAURA

You drink it at a cafe. You do not slosh it around in your car.

JANE

I don't slosh.

Jane suddenly notices it's Frankie under the rough look.

JANE (CONT'D)

You joining Hell's Angels or the Village People?

MAURA

You should be very careful around ovulating women.

Off Jane, Frankie and Angela. WTF?

(CONTINUED)

MAURA (CONT'D)

A University of Texas study determined ovulating women are attracted to rebellious, biker-types in order to fertilize their eggs.

Frankie pushes away his eggs-over-easy.

ANGELA

Huh...explains what happened with me and your father.

Angela has a funny smile on her face. Jane and Frankie share a look.

JANE

Pop rode a motorcycle?

ANGELA

(stops smiling)
I'd rather not remember.

This has Frankie rethinking his biker look.

FRANKIE JR.

I thought if I looked the part, I might get a U.C. assignment faster. You hear we got a new boss in D.C.U.? Ever meet him, Jane? Lieutenant --

As Jane's attention is caught by a MAN entering the Cafe --

JANE

--Rafael Martinez.

All eyes are on LT. DET. RAFAEL MARTINEZ, late 30s, as he enters the cafe with the deadly grace of a panther. He strides toward them, holds out his hand --

LT. MARTINEZ

It's been a long time, Rizzoli.

FRANKIE JR.

(holds out his hand)
Don't think we've ever met, Lieutenant.

But Martinez holds his hand out for Jane. She shakes his hand, her face tense; his equally tense. They're adversaries; and neither is ready to forgive or concede.

SGT. DET. VINCE KORSAK on his way in to work sees Martinez through the glass. Pokes his head in the cafe.

(CONTINUED)

KORSAK

Rafi? When did you crawl out from under the covers?

LT. MARTINEZ

Vinnie. What the hell?

JANE

(low to Maura)

"Vinnie"?

Martinez and Korsak start toward the lobby. Martinez stops, acknowledging Frankie for the first time.

LT. MARTINEZ

You the "other" Rizzoli?

FRANKIE JR.

Uh, I guess so. Sir.

LT. MARTINEZ

Okay "Other Rizzoli." My office in ten.

FRANKIE JR.

Sure.

Martinez and Korsak head out. Maura's eyes bulge.

MAURA

Did you two...[sleep together]

JANE

Not now, Maura.

FRANKIE JR.

(head in hands)

...I cannot get a break.

ANGELA

(confused, to Jane)

What did you two do?

(to Frankie)

What's the matter, honey?

Jane and Maura's phones both ring.

JANE

Sorry, gotta take this --

JANE (CONT'D)

(to phone)

Rizzoli...

MAURA

(to phone)

...This is Dr. Isles...

Jane pulls Maura with her, both of them on their phones.

(CONTINUED)

ANGELA

Jane. Jane?

JANE

'Bye, Ma.

**EXT. CARSON BEACH - PARKING LOT - CRIME SCENE STAGING AREA / 5
SHORELINE - DAY 2**

Jane and Maura get out of Jane's car, head to the trunk. The parking lot has four STATE POLICE MARKED cars, two UNMARKED, two BPD, one CSRU and two MARKED UNITS already there.

Jane pulls out a pair of black Wellies from her trunk as Maura looks down at the beach.

MAURA

Thanks to you, my change of clothes is in my car. Which is getting --

JANE

--detailed. How many times you want me to apologize?

Korsak pulls in behind them as Jane grabs a spare pair of yellow Wellies --

JANE (CONT'D)

Here, borrow these.

(off Maura's distaste)

Fine.

(puts them back in trunk)

Ruin your \$200 Zambonis.

MAURA

Zanotti's. These are Giuseppe Zanotti's. And they were \$850.00.

JANE

Eight hundred and fifty bucks? Hope they gave you the rest of the cow.

No, that should buy you a herd.

As Maura takes a step back, she steps in a small puddle of oil. It SPLASHES and STAINS the delicate leather.

MAURA

Motherfff --

An arriving Korsak GRINS as he passes Maura. He wears hip-waders.

KORSAK

'Morning.

MAURA

'MMMornning. Morning's are ffine.
And what a good one today.

Jane and Korsak trade a smile as Korsak heads to the beach.
Maura pulls off a shoe.

MAURA (CONT'D)

Oh no. It's wicking!

JANE

Oh no! What's wicking?

MAURA

It's being absorbed into the
leather.

Jane waves the yellow Wellies.

JANE

Too bad you weren't wearing these.

Maura SNATCHES the boots from Jane.

EXT. CARSON BEACH - SHORELINE - CRIME SCENE - DAY 2

STATE POLICE DET. BOB THATCHER, 40s, affable and clean cut is flanked by ND STATE POLICE. They stand over a dead woman's body. She's clothed and facedown. Her head and shoulders are on the beach, her legs dangle in the water.

Thatcher faces off with Korsak and DET. BARRY FROST, in the surf just four feet away. They all look ready to pounce but no one touches the body as Jane and Maura head toward them.

JANE

We got ourselves a good old
jurisdictional turf war with the
Staties.

MAURA

The tide is going out. She'll be on
the sand in fifteen minutes. I'll
have to work this case with the
State Police.

JANE

It's bullshit. Why do they get
jurisdiction over the beach?

MAURA

They're so...officious about it,
too.

JANE

We've got to get her to float back into BPD territory.

MAURA

We can't move the body now, Jane.

DET. THATCHER

(calls out)

Hey, Rizzoli. Since we got it, you mind grabbing us some coffee?

JANE

No problem. Right after I solve this homicide.

(low to Maura)

I never liked Bob Thatcher.

MAURA

Officious and competitive.

JANE

Want to help me twist his balding head off?

MAURA

Can we make it look like a suicide?

Jane throws her an incredulous look.

MAURA (CONT'D)

I never liked him either.

They notice the receding tide has beached more of the body.

MAURA (CONT'D)

(sighs, heads toward body)

I guess I'm working with the State Police.

Jane looks around, unwilling to give up. Suddenly --

JANE

Oh my gosh...Maura, look! A horseshoe crab!

MAURA

Where?

Korsak hides a smile. Realizes what Jane is doing.

KORSAK

Hey, yeah! I see one, too...

(CONTINUED)

FROST

There haven't been horseshoe crabs
in Dorchester Bay for twenty-five
years.

KORSAK

(throws Frost a look)
Well, they're back. Hey, look:
there's one right there. Careful.
They're endangered.

State Police move away from the body, look for signs of
horseshoe crabs.

DET. THATCHER

Where? Haven't seen one since I was
a kid.

FROST

...Dr. Isles, I think I see an egg.

This propels Maura into full "save-the-horseshoe-crab" mode.

MAURA

Don't move, anyone. You're in a
delicate mating area of the Limulus
polyphemus. I need crime scene tape
and barricades. Now. Hurry!

UNIFORMS grab nearby barricades and crime scene tape.
Thatcher and the other Staties help set up a new perimeter.
Jane quickly signals Korsak and Frost -- and with one quick
tug, they free the body from the sand. It FLOATS.

JANE

Oh, look. She's in the surf. Guess
this one's ours.

Thatcher looks at Frost and Korsak who both shrug.

DET. THATCHER

Cute, Rizzoli. Real cute.

JANE

Hey, if you're not doing anything,
I'd love a triple power latte.

**EXT. CARSON BEACH - PARKING LOT - CRIME SCENE STAGING AREA - 7
DAY 2 (ONE HOUR LATER)**

BPD cars and BPD personnel. Two morgue attendants hover near
the Coroner's van, its back doors open as Maura, Jane, Korsak
and Frost surround the victim who is on a gurney in an open
body bag. CSRU personnel move between parking lot and beach.

(CONTINUED)

JANE

She's so young...

FROST

We didn't find any I.D. on her.

MAURA

We also didn't find any horseshoe crabs.

Guilty looks all around.

JANE

Sorry. It's all I could think of.

Jane lifts the hair off of the victim's forehead, looks at deep parallel gashes on the forehead.

JANE (CONT'D)

Pretty symmetrical gashes. These aren't from banging into pilings.

MAURA

(nods)

Look at this.

Maura turns the victim's head to show them a patch of missing hair at the nape of the victim's neck.

MAURA (CONT'D)

It took significant force to pull the hair from the scalp.

KORSAK

Somebody slammed her head into something.

FROST

You think that killed her?

MAURA

Froth in the nose and mouth indicates drowning, but I'll need to do a full autopsy.

Maura and Jane study the victim's pruney fingers.

JANE

We're going to have a hell of a time pulling prints off of her.

MAURA

It's early stage maceration. A saline injection should restore the fingerpads.

(CONTINUED)

JANE

How long was she in the water?

MAURA

Floaters are a unique challenge.
The ocean is a very effective
medium for destroying forensics.

JANE

How did I know you'd say that?

MAURA

I'll give you a window: she was in
the water for eight to ten hours.

KORSAK

Given the tide flow and the
current, she was dumped from
somewhere inside the harbor.

FROST

You saw that from the crow's nest,
did you sailor?

KORSAK

Not even gonna dignify that with an
answer, Gym Rat. I know because she
isn't halfway to Bermuda right now.

JANE

Inside the harbor...that's still a
lot of area to cover. We have to
find the crime scene where this
poor girl was killed.

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

Maura, in her black scrubs but still wearing Jane's yellow
boots, looks up from the autopsy table as Jane enters.

JANE

(pulls on gloves)
You're still wearing my boots. I
want them back.

MAURA

Now? They're very comfortable.

JANE

Okay, keep 'em.

MAURA

Really?

JANE

As long as you promise to wear them
with all your yellow outfits.

MAURA

I'll change out of them in a
minute.

As Jane looks at an abrasion high up on the victim's chest
between her breasts --

JANE

What's this abrasion from? It's
sticky.

Before Maura can answer, Jane sees Lt. Martinez and Frankie
enter the Crime Lab with SENIOR CRIMINALIST SUSIE CHANG who
shows them evidence lockers and crime lab processing areas.

JANE (CONT'D)

What's Martinez doing down here?

MAURA

DCU's Evidence is getting processed
in-house now. What happened with
him?

JANE

Could we talk about this when he's
not ten feet away?

Martinez and Frankie poke their heads in. Susie works in the
crime lab.

LT. MARTINEZ

Dr. Isles, I should've introduced
myself. Rafael Martinez. It was a
little overwhelming coming back
here after being gone for so long.

MAURA

(surprised)

Gone? You mean, you're returning to
B.P.D.?

He looks at Jane, surprised and a little embarrassed at being
so presumptuous: Jane didn't tell her best friend about him.

LT. MARTINEZ

And here I thought Detective
Rizzoli told you all about me.

JANE

Huh, didn't even occur to me.

(CONTINUED)

MAURA

Nice of you to introduce yourself.
If you need anything, feel free to
contact me or my staff.

LT. MARTINEZ

Thank you.

As he heads out, Frankie slows his step, waits until Martinez
is out of earshot.

FRANKIE JR.

I finally get promoted to detective
and my boss hates Rizzolis. Hey,
thanks, Jane.

JANE

Frankie --

But Frankie heads out. OFF JANE, upset.

END OF ACT ONE

ACT TWO

9 **INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 2 LATER** 9

They talk as Jane takes fingerprints, and Maura slices a sample of lung tissue from a lung on a cutting board.

MAURA

Maybe it's not Rizzolis he hates.
Maybe it's police work.

JANE

No. It's Rizzolis.

MAURA

(matter of fact)
You slept with Rafael.

JANE

We didn't sleep, Maura.

MAURA

Nothing to be ashamed of. Rafael is very attractive. You're very attractive. Rafael wasn't your boss, was he?

JANE

Could you stop calling him "Rafael"? No, he wasn't.

MAURA

Rafael is his name.

JANE

--in a Harlequin Romance. At work, it's "Martinez."

MAURA

Other than in the Biblical sense, how do you know Lt. Martinez?

JANE

When I first started in the Drug Unit, we worked together. We had to pretend we were a couple: go to clubs, blend in, dance, drink. And bust people.

Through the glass, we see Susie answering the phone.

JANE (CONT'D)

I was hoping I'd never see him again.

(CONTINUED)

MAURA

Oh, Jane...He was married?

JANE

No. That would've been easier.

Jane is in another place, another time. Finally --

JANE (CONT'D)

We got my C.I. killed.

MAURA

I'm so sorry...

JANE

We had a falling out. He took an assignment with a Federal Task Force. Haven't seen him in 8 years.

Susie pokes her head in.

SUSIE CHANG

Dr. Isles, your sister is upstairs.

MAURA

My sister?

SUSIE CHANG

That's...what she said...

JANE

You do have a sister, Maura.

MAURA

Oh. Right. Tell Cailin I'll meet her in the cafe.

Susie exits.

JANE

You know, you're kind of Harlequin romance-y yourself.

MAURA

What do you mean?

JANE

Well, within the space of two years, you find out your biological dad is a gangster who's about to be the star of his own RICO trial. Your mom is a humanitarian who's nice to everyone but you...almost forgot you also gave your kidney to the half-sister you don't know.

(CONTINUED)

MAURA

I think I'm more of a Dickensian character.

JANE

Or a great guest for Jerry Springer.

MAURA

(pulls off gloves)
Come on.

JANE

Where am I going?

MAURA

To offer moral support in case Cailin wants another one of my organs.

JANE

No, thanks, anyway...unless --

MAURA

Unless what?

CLOSE ON: Maura's feet in the yellow Wellies.

JANE

Love your Wellies.

MAURA

You drive a hard bargain.

They head toward CAILIN MARTIN who stands nervously biting her fingernails.

MAURA (CONT'D)

Cailin -- what a surprise.

CAILIN

Hi.

MAURA

You shouldn't bite your nails. Very unsanitary and bad for your teeth.

As Jane throws Maura a look that says "good start" --

JANE

Believe it or not, you make your big sister nervous.

CAILIN

Me? Why?

JANE

She wants you to like her.

Cailin smiles at Maura.

MAURA

Twenty-five percent of all young adults bite their nails. You'll grow out of it.

JANE

(re: Maura)

See? Nerves.

MAURA

Sorry.

CAILIN

No, I'm sorry to just show up.

Cailin is uneasy.

JANE

Do you want to talk to Maura alone?

CAILIN

No, I'm glad you're here...It's about my mom -- I mean, our mom.

MAURA

Is she all right?

CAILIN

Not sure. Some men came to our house last night.

JANE

What kind of men?

CAILIN

Scary ones. They wore suits but they had this, like, dark...energy.

Jane and Maura trade a look, concerned.

MAURA

Do you know what they wanted?

CAILIN

No, but they seemed pissed. She told me to go to my room and lock the door.

(CONTINUED)

JANE

Lock your door?

CAILIN

They were talking pretty low. But I heard them ask her about M.E.N.D.

MAURA

(to Jane)

Medical Emergency Network of Doctors. Hope's charity.

(to Cailin)

Could it have been about fund raising?

CAILIN

It sounded like they were threatening her.

(agitated)

She says we're going back to London.

Maura is startled -- and disappointed. Hope is leaving.

JANE

But isn't that good news? I thought you missed London.

CAILIN

I love it here. But it's too full of ghosts for her.

(off Maura's hurt look)

I don't mean you.

Jane and Maura swap a look: they know who Cailin means.

JANE

You mean Paddy Doyle.

CAILIN

I see her reading the paper. She's following his RICO pretrial hearings.

Maura fingers the scrimshaw necklace Cailin gave her.

CAILIN (CONT'D)

I'm glad you're wearing it.

MAURA

It was very sweet of you to give it to me.

(CONTINUED)

CAILIN

I gotta get to class. I'd really appreciate it if you'd talk to her, find out what's wrong.

Maura gives Cailin a quick hug and she exits.

JANE

What now?

MAURA

(heads out)

No idea. But I can't think in these boots.

Korsak hovers over a standing Frost who manipulates a new Minority Report-like touch interface screen. (Henceforth known as the MRL). He SWIPES the screen and the dead woman's face appears on a BRIC Monitor. He's about to swipe it again as an email from Jane arrives with the victim's prints.

KORSAK

C'mon, let me do it.

FROST

(swipes two more times)

No way.

INSERT: PRINTS go up on a second BRIC MONITOR.

KORSAK

Let me at least run the search.

FROST

(swipes)

Nope.

INSERT: AFIIS and NCIC search screens POP up on two more BRIC monitors. Both have negative results.

KORSAK

Negative on AFIIS and N.C.I.C.
Who the hell is she?

As Korsak reaches around Frost to touch the screen --

FROST

You gotta go to the seminar --
(hands him massive manual)
And read the manual.

KORSAK

It's not your personal toy.

FROST

And it's not an arcade game.

KORSAK

Move. I want to do the training session.

FROST

Stop. You're going to break it.

Jane enters just as it borders on a shoving match.

JANE

Could you kids please share your toys?

KORSAK

He hogs the thing like he owns it.

FROST

Yeah, because one swipe from Bear Paws here could take out the whole system.

Jane scans the information displayed on the BRIC monitors.

JANE

Nothing, huh? She's still a Jane Doe.

KORSAK

We'll have to wait on dental records.

Maura enters with a folder and hands it to Jane.

MAURA

Preliminary results came back on the tissue samples from her lungs.

KORSAK

Her lungs? Wasn't cause of death drowning?

MAURA

Yes. But not in sea water.

JANE

In sparkling water?

MAURA

(smiles at the joke)
No. She aspirated rain water.

KORSAK

We're looking for a crime scene
with a bucket full of rain water?

JANE

We know her body was tossed in the
ocean somewhere near the harbor.

FROST

Yeah...Maybe she was killed near
the harbor, too. Any tests you can
run?

MAURA

I'll have Susie run the water from
the lungs through the mass
spectrometer. It's a long shot,
though.

JANE

What're you doing for lunch?

MAURA

Nothing. Why?

Jane pulls Maura along toward the M.E.N.D. Clinic. Both
clutch paper lunch bags with food inside.

JANE

You can do this, Maura.

MAURA

I don't like to be tricked. Twice
in one day.

Jane weakly holds up her crumpled lunch bag.

JANE

I said "lunch." I didn't say where.

MAURA

(pulls a corndog from bag)
It was wise not to tell me what
"lunch" was.

JANE

I thought you liked greasy, cold
corndogs.

MAURA

Better than I like having to face
Hope.

12

CONTINUED:

12

Jane gestures to the M.E.N.D. placard outside the building. Low income families with children enter and exit.

JANE

This place used to be a methadone clinic. But thanks to Dr. Hope Martin, it's the first M.E.N.D. clinic in the U.S.

MAURA

I do not object to her saving women and children. I do object to the fact that she called me a liar and ignored me until she needed my kidney.

JANE

(soothing)

You're a good person.

MAURA

Why do we always feel this tug when we're related by blood?

JANE

What does the research say?

MAURA

Nothing that explains how I feel.

13

INT. M.E.N.D. CLINIC - DAY 2

13

Cheap plastic chairs are filled with the city's needy: weary MOTHERS holding sick BABIES and CHILDREN, pregnant TEENS.

A large, no nonsense, African American WOMAN 30s, SHANDRA LEWIS N.P., comes toward them with a clipboard.

SHANDRA

Name?

Shandra suddenly recognizes Jane, lets out a whooping scream of excitement, and grabs her in a bear hug.

SHANDRA (CONT'D)

Detective Rizzoli? Girl, you're still as skinny as the day you locked me up.

Jane realizes who it is as Shandra releases her.

JANE

Oh my God. Shandra? Look at you.

(CONTINUED)

SHANDRA

(to Maura)

This woman is the reason I quit
drugs and finished nursing school.

A treatment room door opens. DR. HOPE MARTIN emerges with a
mother and baby. Hope gives the mother drug samples --

HOPE

Give this to him twice a day. I'll
see you next week.

The mother walks to the appointment desk as Hope sees Maura.

HOPE (CONT'D)

Maura?

(sees Jane)

Detective Rizzoli...Oh God...is
Cailin okay?

JANE

Cailin is fine, but she's concerned
about you.

HOPE

About me? Why?
(notices scrimshaw)
Where did you get that?

MAURA

(flustered)

I'm sorry...I thought you knew
Cailin gave it to me.

HOPE

Oh. Oh course.
(to Shandra)
Shandra, put Mrs. Reynolds in Room
two and weigh the Perez baby.
(to Jane and Maura)
Let's go to my office.

Jane and Maura are in Hope's office. Hope shuffles papers,
maintains a business-like demeanor to hide her emotions.

HOPE

Teenagers can be so dramatic. Those
"big, scary men" were my
accountants. I'll talk to her.

JANE

Your accountants come at 11:00
o'clock at night?

HOPE

I don't have time during the day.

MAURA

She's afraid for you, Hope.

HOPE

That's silly. I'm so sorry she put you through this, though I'm very glad to see you, Maura.

MAURA

I don't want to pry into your life. But I do feel a responsibility for Cailin. I told her I'd talk to you.

HOPE

I so appreciate that, but really, it was just M.E.N.D. business.

JANE

That's why you told Cailin to lock her door?

(off Hope's startled look)

And why you're returning to London?

Is someone threatening you, Hope?

Shandra unwittingly rescues Hope as she pokes her head in.

SHANDRA

Sorry, Doctor. We're getting a little behind.

HOPE

I'll be right there.

(as Shandra exits)

I have to get back to work.

MAURA

How can you go back to London with all these people depending on you?

HOPE

All the clinics I've started eventually have to run without me. I have to think of Cailin. And she wants to go back to London.

Jane and Maura trade a look: Hope is lying...

END OF ACT TWO

ACT THREE

15 **EXT. SHAWMUT AVE / INT. JANE'S CAR (PARKED)- DAY 2** 15

Jane and Maura walk toward Jane's car.

JANE
Too bad lying doesn't give her
hives.

MAURA
Maybe she's got a good reason,
Jane.

JANE
Like what?

MAURA
...you don't like her, do you?

JANE
I don't like the way she treats
you. Cailin's an adult. Have a
relationship with her. You don't
have to have contact with Hope.
What does Constance think about all
this, anyway?

MAURA
She raised me. She's my mother. I
don't talk about it with her.

Jane's phone buzzes. It's Frost. As they get in --

JANE
Hey, Frost.

16 **INT. BPD - BRIC - SAME (INTERCUT)** 16

Frost stands behind Korsak, who painstakingly swipes the MRL
computer screen. Nothing happens. Korsak is frustrated.

FROST
Got something, although Bear Paws
might take the rest of his life
finding it.

MAURA
Some research indicates a wide hand
with stubby fingers correlates with
high intelligence.

KORSAK
See that, smart ass?

(CONTINUED)

BRIC monitors LIGHT UP in succession: Monitor #1 is BRENDA THOMAS, 20, the victim. Cute photo. Monitor #2 is her dental chart. Monitor #3 is Brenda in a Psi Beta Tau T-shirt.

FROST

Got our victim: Brenda Thomas,
twenty. She was a B.C.U. student.

KORSAK

And a Psi Beta Tau...huh, Same type
as in my day.

(off Frost's look)

Betas were smart and foxy.

JANE

You didn't go to college, Korsak.

KORSAK

I went to a lot of toga parties...

Something triggers Jane's sixth sense: they're being watched. She pulls a black tube of lipstick out of the ashtray, puts it on as she looks in the rearview mirror.

JANE'S POV IN REARVIEW MIRROR:

Two men in dark glasses, suits and coats loiter on the other side of the street near an ND sedan with a third man in it.

MAURA

I wouldn't use that. Expired
lipstick grows bacteria.

JANE

It's not expired.

FROST

Is it pinkish-red in a black tube?

MAURA

Yes.

FROST

She's had that since I got
promoted.

Jane takes another look, then puts the lipstick back.

KORSAK

Ignore him, Jane...The victim's
parents live in Dedham. We'll make
the notification, then hit the
sorority house.

(CONTINUED)

FROST

"Hit"?

KORSAK

It's a police term.

JANE

Okay. Meet you back at BPD.

She hangs up, starts the car. She checks the rearview mirror. The men are in the sedan. They follow her as she pulls away.

MAURA

What's wrong?

JANE

Uh, nothing. Hey, I'm going to drop you off at the office. I forgot to pick up my dry cleaning.

INT. SUFFOLK COUNTY HOUSE OF CORRECTION - LAWYER'S ROOM
DAY 2

Jane sits at a worn metal table.

PULL BACK TO REVEAL:

PADDY DOYLE, shackled and manacled, sits across from Jane. He seems even larger in the small room.

PADDY

You said this is about my daughter, so get to it. I'm not here for your small talk.

Jane leans toward him, unafraid.

JANE

Call your boys off Maura.

PADDY

What the hell are you talking about?

JANE

The thugs you got following Maura. Call them off, Paddy.

PADDY

(alarmed)

Is she okay? Is Maura all right?

JANE

She's fine. Why are your boys following her? Are they the same ones you sicced on Hope?

PADDY

(startles)

Did you get a look at 'em?

JANE

Yeah. Men in suits.

Paddy, the expert at hiding his cards, can't hide the emotion that flashes across his face: it's surprise. Jane reads it.

JANE (CONT'D)

They're not your guys, are they? And if they're not yours, who else shows up in a suit in the middle of the night.

Paddy shakes his head, pissed, as it hits him.

PADDY

Don't think you need me to answer that one for you, Rizzoli.

JANE

The Feds. Why are the Feds after Hope? And why are they surveilling Maura?

PADDY

I'm done here.

An agitated Paddy bangs his manacled hands on the table, yells for the guards.

PADDY (CONT'D)

Guard. I want to go back to my cell.

Maura paces as Jane finishes a phone call.

JANE

Thanks, Gabriel. I really appreciate it.

(hangs up)

That was awkward.

MAURA

Thank you for calling Agent Dean. I know that was hard. What'd he say?

JANE

He said he shouldn't be talking to me. But here's what he knows: the organized crime division of the FBI is investigating M.E.N.D. and Hope.

MAURA

Oh my God...for what?

JANE

He didn't know. But think, Maura. It has to be connected to Paddy. You should've seen his face. He knows why.

Maura calls up the website for M.E.N.D.

MAURA

But she started it in 1992. That's 21 years ago. That means they kept in contact after I was born. Maybe even after he was a fugitive.

JANE

They're following you, too. I saw them.

MAURA

The Feds? Why? I don't have anything to do with M.E.N.D. or with Paddy. What do I do?

JANE

Nothing. There's nothing you can do.

(her phone buzzes a text)

I've got to go talk to our victim's roommates...

MAURA

Go. It's okay, Jane.

Jane and Korsak pull items from under Brenda's bed: boxes with sweaters, luggage, shoes, etc. Jane sets clothes next to a B.C.U. BOBCAT and P.B.T. SORORITY HEART PILLOW.

JANE

You seeing anything?

KORSAK

No. Just a lot of girly stuff.

RACHEL COOPER, 20, Brenda's roommate, and two other ND SORORITY GIRLS in the doorway. They've been crying.

KORSAK (CONT'D)
 (a little louder)
 We'll be done in a minute, then
 we'd like to talk to you.

Jane opens a keepsake box, finds three small white bindles, each in a separate ziplock bag. All are carefully labelled: JD #1, JD #2 and JD# 3.

JANE
 I think I just found some study
 aids.

Jane takes one of the ziplock bag, opens it and takes out a bindle. The bindle paper is stamped in gold ink: "GOLD DUST."

JANE (CONT'D)
 B.C.U. Gold Dust.

KORSAK
 I'll call Martinez, give him a
 heads up. Find out if this cocaine
 is anywhere else in the city.

Jane makes a face. Korsak clocks it.

KORSAK (CONT'D)
 You don't still have a problem with
 Martinez, do you?

JANE
 No...Rachel, come on in, would you?

Rachel and the other girls enter.

JANE (CONT'D)
 Did Brenda snort a lot of cocaine?

RACHEL
 (horrified)
 No. No way. She was so against
 drugs, she didn't even drink. She
 told me one of her brothers died
 from an O.D.

KORSAK
 What about the rest of you?
 (re: bindle)
 This look familiar?

They all shake their heads.

RACHEL
 I have no idea why she had that.
 But she wasn't using it.

As Korsak looks through some binders on Brenda's desk --

KORSAK

Did she have a boyfriend?

RACHEL

No. She was totally into school.
That's why I wasn't worried. She
was always sleeping in the library.

JANE

What was she studying?

RACHEL

Brenda wanted to be an
investigative journalist.

KORSAK

Like Woodward and Bernstein?

RACHEL

(doesn't know who that is)
No. Like Christiane Amanpour.

Jane has been looking through Brenda's binders. She finds a
graded paper. It's an article Brenda wrote. Shows Korsak.

KORSAK

She got an "A" for this
investigative piece.

RACHEL

She got an "A" on everything.

INSERT: "'Alums Slam College's Handling of Cheating Scandal'
by Brenda Thomas." Grade is an "A." There's also a hand-
written note: "Beautiful work, Bren. Hugs. xx, T.F."

JANE

Who's "T.F."?

RACHEL

Her advisor. Ted Feeney. Brenda
called him "Touchy-Feeney."

JANE

Maybe Touchy-Feeney did more than
just touch.

OFF Jane and Korsak as they trade an ominous look...

END OF ACT THREE

ACT FOUR

20

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

20

Korsak and Jane are back. All of Brenda's belongings are stacked on a table. Frost has gone through Brenda's laptop.

FROST

Looks like Brenda didn't want her sorority sisters in her computer. She password-protected everything and stored it on her cloud. No way I'll get in without a password.

KORSAK

You try "password"?
(off Frost's look)
What? It's the most common password.

JANE

What do we have on Touchy-Feeney?

KORSAK

Part-time adjunct professor at B.C.U. Writes about crime for the Boston Dispatch...let's see here: okay, this is interesting. He owns a boat.

JANE

Does he? Wonder if he took Brenda for a ride.

21

INT. BPD - INTERROGATION ROOM - DAY 2

21

Jane and Frost face TED FEENEY, handsome, early 30s, wire-rimmed glasses, great hair. Feeney nervously runs his hands through that great hair.

Jane slides a photo from a folder toward Ted. It's him in front of his boat, "COPY GIRL."

JANE

"Copy Girl." Nice boat. We found it when we were doing a little digging into a dead girl's relationships.

TED FEENEY

Brenda and I didn't have a "relationship." She was an exceptional student. That's all.

Jane and Frost trade a look.

(CONTINUED)

FROST

How so?

TED FEENEY

Truly gifted. She could write, and she could get anybody to talk. When she thought she had a story, you couldn't shake her loose.

JANE

What was she working on?

TED FEENEY

All my students were working on investigative pieces for the Boston Dispatch college contest.

FROST

What was she investigating?

TED FEENEY

I don't know.

JANE

You were her advisor.

TED FEENEY

I made an exception. Maybe I shouldn't have. She wanted to protect her sources.

Jane puts the paper with the "hugs" comment on the table.

JANE

Or maybe she didn't want too much contact with you since you're a hugger, Ted.

TED FEENEY

I was just being friendly and encouraging.

FROST

You hug all your students?

TED FEENEY

She was twenty-one. Even if I did hug her, it isn't a crime.

JANE

Not unless you killed her.

TED FEENEY

I did not kill her.

21

CONTINUED: (2)

21

FROST

Where were you last night?

TED FEENEY

Out to dinner with my wife. She'll verify that.

Feeney stands.

TED FEENEY (CONT'D)

Next time you want to talk, call my lawyer.

22

INT. BPD - HALLWAY OUTSIDE OF SQUAD ROOM - DAY 2 - MINUTES LATER 22

Jane spies Frankie as he heads toward the elevator. He tries to ignore her.

JANE

Frankie. Frankie, come on.

FRANKIE JR.

What?

JANE

You look terrible.

FRANKIE JR.

Thanks. You look fat.

JANE

What can I do?

FRANKIE JR.

Fix it. Whatever happened between you and Martinez, undo it.

JANE

It's not that easy, Frankie.

FRANKIE JR.

I'll just suck it up while Martinez shuts me out of any real drug work.

JANE

DCU is working my homicide. I'll get you in on it.

FRANKIE JR.

Oh, fun. Maybe you'll let me answer your phones.

JANE

Frankie --

(CONTINUED)

22

CONTINUED:

22

Just then Martinez heads toward them.

LT. MARTINEZ

Hey, "Other Rizzoli." Been looking for you.

Frankie lights up as he heads off with Martinez. Jane stands there, scowling. Korsak sees it as he approaches.

KORSAK

(re: Martinez)

You two should've worked this out eight years ago.

JANE

This is my business, Vince.

KORSAK

But we're all caught in the middle, Jane. Clean it up or it's going to come back and bite us all in the ass.

As Maura emerges from the elevators.

MAURA

Jane, I've got something.

23

INT. BPD - BRIC - DAY 2

23

Jane, Maura, Frost, Korsak. Maura has water results.

MAURA

I may be able to narrow down the location of the crime scene.

JANE

That's great news! How?

MAURA

The water in Brenda's lungs showed the presence of low levels of salinity plus CO2 as bicarbonate anion, fish scales and rust.

KORSAK

What kind of rust?

MAURA

Heavy-gauge tin.

JANE

Saline, fish scales and rusty tin all say one of the old warehouses near the harbor to me.

(CONTINUED)

KORSAK

Yeah, me too. What's bicarbonated anion?

MAURA

Bicarbonate anion: rain water.

JANE

Frost, check the Seaport District. How many abandoned warehouses are down there?

Frost moves toward the MRL. Korsak beats him to it.

FROST

You don't know how to use that.

Korsak holds up his bear paws.

KORSAK

Oh yeah? Read the whole manual.

He swipes slowly but confidently. GOOGLE MAP-LIKE photos of the warehouse district POP up on a BRIC monitor.

FROST

There are only seven processing plants still standing.

JANE

Let's go check out all of them.

Jane, Korsak, Frost and Maura enter and look around.

FROST

This is number four.

JANE

Look at that -- looks like we found our bucket of rain water.

She points to a metal water trough filled with rain water.

KORSAK

(points to hole in roof)
Water from the roof is leaking right into it.

Maura walks toward the trough.

MAURA

I'll compare the water here to the water from her lungs.

As Maura quickly assembles her water testing kit, Korsak and Frost look around. Jane eyes the edge of the trough.

JANE

That's blood and hair. Get CSRU down here. Process everything.

MAURA

The water is a match.

JANE

This is the crime scene.

Frost crouches, pulls something out of one of the drains. It's a broken wireless microphone with a slick oil coating.

FROST

Found a wireless mic. It's greasy.

Korsak holds up a plastic evidence bag as Frost drops it in.

KORSAK

Looks like someone crushed it with his heel. You think she was wearing a microphone?

JANE

Explains the adhesive we found. She had that mic taped to her chest.

FROST

These mics are pretty cheap, but they'll give you a near broadcast-quality recording.

JANE

"Near broadcast quality." She wanted to be Christiane Amanpour.

FROST

Maybe she was wired for an ambush interview.

KORSAK

That'd get you killed...

JANE

Especially if she was writing about drugs.

(off their looks)

Think about it: she didn't do drugs, she was writing an investigative piece --

KORSAK

That's why she had those bindles
arranged like evidence. She was
cataloging them.

Frost has his tablet out.

FROST

I've tried getting into her cloud.
We need her password.

KORSAK

I'm telling you, try "password."

JANE

Try BCU Gold.

Frost types it in.

FROST

...We're in...crap, almost. The
audio files are individually
password protected.

KORSAK

Try pass --

FROST

Do not say that again. Trying BCU
Gold...nope, nope, yes! This one's
opening.

He hits play.

BRENDA (V.O.)

Please...

They listen to the sounds of Brenda fighting for her life as
she's held under water...

FLASHBACK:

INT. BOSTON WATERFRONT - PORT OF BOSTON SEAFOOD - NIGHT 1 25

SAME as COLD OPEN: Man forces Brenda Thomas's head under the
water. He pulls her up. She gasps, sputters. Blood flows from
gashes to her forehead.

BRENDA

It's just me. I swear.

BACK TO SCENE

Jane, Maura, Korsak and Frost stand frozen in the eerie
space, listening to Brenda's last words...

(CONTINUED)

BRENDA (V.O.)

No one else knows.

They hear more gasps as he pushes her head back under water.
They listen until she finally stops fighting...

JANE

Oh, God...Turn it off...

END OF ACT FOUR

ACT FIVE

26

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

26

Jane walks over to a table loaded with Brenda's things; picks up the B.C.U. stuffed bobcat.

JANE

You ever wish you went to college?

KORSAK

Yeah, sometimes. You?

As Jane plays with the stuffed bobcat --

JANE

Yeah. I saved my acceptance letter to Boston Cambridge University. I don't know why.

KORSAK

I do: it's damned impressive that you got in. And unbelievably selfless that you chose not to go.

JANE

I'm the daughter of a plumber. My parents would still be paying it off.

Jane feels something in the stuffed animal.

KORSAK

What is it?

JANE

Something's in here...

She puts her finger in a torn seam, pulls out a business card. Her face blazes with anger as she reads it. She grabs a photo of Brenda's body from the clear board and heads out.

27

INT. BPD - DRUG CONTROL UNIT - MARTINEZ'S OFFICE - DAY 3

27

Lt. Martinez is settling in, unloading boxes. Jane barges in.

JANE

Looks like you got another C.I. killed.

LT. MARTINEZ

What the hell are you talking about?

Jane tosses Brenda's photo on his desk.

(CONTINUED)

JANE

Recognize Brenda Thomas? We found her body floating in the harbor.

It's clear from Martinez's reaction that he already knows. This hits Jane hard and Martinez sees it.

JANE (CONT'D)

You knew.

LT. MARTINEZ

Cavanaugh told me after you found the cocaine in Brenda's room. We got brought in to investigate.

JANE

You seem pretty calm for someone who just got his C.I. killed.

LT. MARTINEZ

She wasn't my C.I.

Jane holds out the business card.

INSERT: Lt. Martinez's business card. Her hand flips it over to reveal one hand-written word: "Cricket."

JANE

No? So why did she have your card and your safety word? All your informants are expendable, right? Just one more dead one. One more like Yolanda.

And there it is: the name of the dead C.I. that binds them together in guilt.

LT. MARTINEZ

Brenda asked for an interview for a story about campus drugs. I talked to her because she said she could get me into a big operation. We've been trying to bust a guy supplying all the colleges in Boston.

JANE

With BCU Gold?

LT. MARTINEZ

With a lot of cocaine, yeah.

JANE

So you use this little college kid to do undercover buys?

Martinez picks up Brenda's photo. This is not easy for him.

LT. MARTINEZ

One time, Rizzoli. You know any other way to bust drug dealers? You use C.I.s. Nobody likes it, but that's how it is.

JANE

How come you didn't tell me all of this? We're working together.

LT. MARTINEZ

Are we?

JANE

I want to know what you have on this supplier.

LT. MARTINEZ

Nothing.

JANE

Well you better get something. Because that naive kid who didn't want anybody to O.D. like her brother was drowned in a fish trough. That's on you, Martinez.

LT. MARTINEZ

We already picked up the guy from the buy Brenda made for us. We're trying to get him to make an introduction of one of my undercovers.

JANE

(as it dawns on her who that undercover is)
One of your undercovers...Do me a favor: don't get my brother killed.

Maura and Jane enter. It's different: it now has a locally sourced, organic food vibe. WAITERS and WAITRESSES are college students with tasteful body piercings and tattoos.

JANE

What the hell happened to the Dirty Robber?

MAURA

New owners. They're committed to locally sourced, organic food.

JANE

(turns to head out)

I am committed to finding french
fries and a burger.

MAURA

(grabs her)

At least try it.

A waitress indicates a table. As they sit down, Jane checks
her phone.

MAURA (CONT'D)

Anything?

JANE

No. Frost can't get into the rest
of Brenda's files. What about you?
You worrying about Hope?

Maura looks around.

MAURA

Jane, are they here?

JANE

Who?

MAURA

The Feds?

JANE

Yeah. The guy there with the nose
ring and the bolt through his ear
is the lead agent. No, Maura.

MAURA

Phew.

(looks at menu)

Here's a burger: scrambled tofu
patty.

JANE

Yummy. I'll have a side of mung
bean fries with it.

Jane plays with the water in her glass.

JANE (CONT'D)

I can't stop thinking about Brenda.

MAURA

Me, either. I hope we can solve
this one.

(CONTINUED)

JANE

"We" didn't get her killed. I did.

MAURA

You're not talking about Brenda,
are you?

JANE

No. Maybe that's why I've been so
mad at Martinez...I was so
desperate to get my own C.I. that I
leaned on this sweet, screwed up
girl, Yolanda. She wasn't ready but
I offered her up anyway.

FLASHBACK:

INT. UNDERCOVER CAR - NIGHT - TEN YEARS EARLIER

Jane and Martinez, both in undercover clothes, sit in a U.C.
car with a terrified YOLANDA ROJAS, 18.

JANE

You sure you're okay?

YOLANDA

Um...yeah...

JANE

We'll be right here, listening the
whole time.

LT. MARTINEZ

You have any problem, you just use
the word "cricket."

JANE

We use "cricket" because you won't
slip up and say it by mistake. You
only say it if you're in trouble,
okay?

YOLANDA

Okay. Like I could say, "I hear a
cricket"?

JANE

Yeah. Just like that.

YOLANDA

I can do that.

Jane looks at Yolanda, who is clearly fighting terror.

(CONTINUED)

29

CONTINUED:

29

LT. MARTINEZ

You good to go?

Yolanda looks at Jane. Jane sneaks a look at Martinez, then gives Yolanda a confident nod.

JANE

Let's do it.

Yolanda gets out of the car.

30

INT. UNDERCOVER CAR - NIGHT - MINUTES LATER

30

Jane and Martinez sit listening to the wire.

YOLANDA (ON WIRE)

...I told you I needed more. You saw the money...wait, what're you doing?

As Jane starts to open the car door.

JANE

She's in trouble.

Martinez grabs Jane's arm.

LT. MARTINEZ

Wait for the safety word.

JANE

No, Raf. We gotta get her.

Jane tries to shake him off.

YOLANDA (ON WIRE)

I hear a cricket! Get off me! I hear a cricket!

Jane yanks her arm free and bolts from the car.

31

EXT. ND STREET - MOMENTS LATER

31

Bang! Bang! Jane turns the corner in time to see Yolanda crumple. A MAN takes off running as Martinez chases him. Jane kneels next to a dead Yolanda, who is covered in blood.

BACK TO SCENE

Jane broods. Maura pats her hand. Jane's phone buzzes. She reads a text from Frost.

MAURA

What is it?

(CONTINUED)

31

CONTINUED:

31

JANE

Frost got into the other three files in Brenda's cloud.

32

INT. BPD - BRIC - NIGHT 3

32

Frost is at the MRL Computer. Jane and Maura watch.

FROST

She taped three buys with student drug dealers.

He swipes the screen. BRIC monitors LIGHT UP with three audio files from Brenda's cloud: J.D. #1, J.D. #2 and J.D. #3.

JANE

What does "J.D." stand for?

FROST

"John Doe."

MAURA

You think that was Brenda's way of hiding the names of her sources?

FROST

Yeah. I think they're all students.

Frost plays J.D. #3

ON MONITOR: transcript runs of the conversation as it plays.

BRENDA (AUDIO)

I really need something to get me through finals.

MALE STUDENT (AUDIO)

I got you covered.

BRENDA (AUDIO)

You're a sweetheart. You could sell so much B.C.U. Gold to my sisters if you'd just come to the House.

MALE STUDENT (AUDIO)

I already told you it's too risky. I heard someone got arrested there.

JANE

Thanks to Martinez...

BRENDA (AUDIO)

So introduce me to your connection. I'll do it.

(MORE)

(CONTINUED)

32

CONTINUED:

32

BRENDA (AUDIO) (CONT'D)
 (playful)
 Cut you in for forty percent.

MALE STUDENT (AUDIO)
 I don't know...

BRENDA (AUDIO)
 Come on. It'll be easy.

Frost turns off the recording.

JANE
 She got that introduction -- and
 whoever is running this thing
 killed her...How do we find that
 student?

FROST
 I'll get on it first thing
 tomorrow.

He exits to the squad room as Maura's phone beeps with a
 text. She reads it, tries to hide her worried expression.

JANE
 What's wrong?

MAURA
 Cailin. The Feds just left Hope's
 house.

Maura takes a deep breath.

MAURA (CONT'D)
 I need to show you something.

33

INT. BPD - BASEMENT - ARCHIVES - NIGHT 3

33

Jane is shocked as the law-abiding Maura picks a lock.

JANE
 ...and I thought I'd seen
 everything...

MAURA
 I figured out how to do it when I
 was nine. My parents didn't want me
 watching TV so they locked it up.

Maura pulls off the lock and swings open the door of the
 metal cage. More surprises as Jane follows her in. Maura
 knows exactly where to go.

(CONTINUED)

JANE

You've been here before...this is so unlike you.

MAURA

Maybe not. I am the spawn of a mobster, after all.

JANE

Is that why you came down here?

MAURA

(yes)

After Paddy was arrested, I started poking through all the files. They go all the way back to his father.

JANE

Your grandfather.

MAURA

Yes.

JANE

You're not like him, not like any of them, Maura.

MAURA

...Something in those files will tell us why the Feds are looking at me and at Hope.

They stop in front of a row of shelves, filled with DOZENS of boxes marked "Paddy Doyle - 1976 to 1992."

JANE

1992...the year Paddy became a fugitive.

Jane looks over at another section. There are only a few boxes marked "1992 to 2011."

JANE (CONT'D)

Not much while he was on the run. FBI probably has a ton.

Maura pulls out a box from August 1992. She opens it, pulls out a black and white contact sheet of Hope kneeling at Maura's grave. The photos were all taken with a long lens.

MAURA

She came back once a year, on my birthday.

(CONTINUED)

JANE

That's pretty touching. She thought you were dead, Maura.

MAURA

What if she wasn't coming back for me.

JANE

What do you mean?

Maura takes the scrimshaw necklace out of her pocket. She runs her finger over the carved bridge and waterfall.

MAURA

I had a hunch...

JANE

Uh-oh...Here it comes. I told you never to hunch, Maura. You're not made for hunching.

MAURA

Cailin told me that Paddy gave this to Hope on her eighteenth birthday. That would've been in 1976. But that's not possible because this wasn't built until 1992.

JANE

The year Paddy disappeared...

MAURA

Yes...and the year Hope was a relief doctor in a war-torn country: Sarajevo.

(re: scrimshaw)

I did some research. I found photos on the internet of this bridge. It's near a secret tunnel that was built during the siege of Sarajevo by people trying to get humanitarian aid into the city.

JANE

Humanitarian aid? You think your mother helped build it?

MAURA

They named it the "Tunnel of Hope."

JANE

Oh my God...

MAURA

It gets worse. Paddy was a fugitive in 1992. He could easily have traveled to the Baltics.

JANE

You think Hope and Paddy met in Sarajevo? Maura, that's crazy.

MAURA

Is it?

Maura pulls out her tablet from her purse, hits a button. The screen "refreshes" to a photo Maura stored.

INSERT: a photo of Hope in 1992 opening the first M.E.N.D. clinic in the rubble of Sarajevo.

MAURA (CONT'D)

Hope was able to start M.E.N.D. thanks to a two and a half million dollar donation from an anonymous donor. In 1992, Jane.

JANE

Oh my God...that's why the Feds are sniffing around. She took his dirty money...

OFF Jane and Maura...holy fuck...

END OF ACT FIVE

ACT SIX

34 **INT. BPD - INTERVIEW ROOM - DAY 4**

34

Hope paces in front of the table as Jane and Maura enter.

HOPE
Why am I here?

Jane drops a folder on the table.

JANE
Take a look at that.

As Hope sits and opens the file.

MAURA
It's the financial statements for
M.E.N.D.

HOPE
Why are you looking at that?

JANE
I don't think we're the only ones
looking.

HOPE
I don't know what you mean.

MAURA
Who gave you the money to found
M.E.N.D.?

HOPE
I don't know. But I'll be forever
grateful to him or her because
thanks to that money, we've been
able to save thousands of women and
children.

MAURA
I need to know, Hope. Was it Paddy?

Hope gasps. She looks like a trapped animal. She fights for
composure as she stands.

HOPE
I have sick patients to care for.

JANE
You won't be able to help them if
you're named as a co-conspirator.
Were you laundering money for him?
(MORE)

(CONTINUED)

34

CONTINUED:

34

JANE (CONT'D)

Is that why the Feds are putting
pressure on you?

HOPE

I can't...

MAURA

Can't what?

HOPE

Involve you.

MAURA

I'm involved. They're following me,
too.

HOPE

What? No...oh, Maura, no...

Hope starts to cry.

HOPE (CONT'D)

I have to see him. I have to talk
to him.

JANE

About what?

HOPE

I have to make this stop.

35

INT. MEDICAL EXAMINER'S OFFICE - MAURA'S OFFICE - DAY 4

35

Maura broods at her desk. Jane lies on the couch.

JANE

I could make some calls.

MAURA

Who do you call? The Governor? The
President?

JANE

More like the janitor.
(off Maura's look)
He's got all the keys to the
Suffolk County House of Correction.

Maura picks up one of the expensive Zanotti's. Looks at the
oily reddish stain. It's wicked across the leather. She runs
her finger along it.

MAURA

Mother ff --

(CONTINUED)

Susie enters with a folder.

JANE

Did anything CSRU process at the crime scene yield any DNA or prints?

SUSIE CHANG

I'm sorry. Nothing. Oh, wait. There was one thing. The residue from the wireless mic is transmission fluid with forty-one-forty steel particulates.

JANE

That's a transmission grinding itself up.

Maura stares at the stain on her shoe. Touches it, rubs the oil between her fingers. Feels GRIT. Holds out her fingers.

MAURA

Jane, I think these are metal particulates, and I'm almost certain what I stepped in was transmission fluid.

JANE

In the parking lot of the first crime scene?

MAURA

Yes. Susie, run both sets of metal particulate through the SEM-EDX. And analyze the fluids from my shoe and the microphone using the HPLC.

SUSIE CHANG

Should I identify and then quantitate for the ratios?

JANE

Just tell us if they're the same.

PRE-LAP:

MAURA (O.S.)

The ratio of aluminum to steel varies in every transmission.

Jane, Maura, Korsak and Frost are at the clear board looking at CSRU photos of Brenda's body on the shore.

FROST

So you're saying the transmission fluid on the microphone we found in the processing plant is the same as the stuff you stepped in when we found her body?

MAURA

Yes.

JANE

Frost, did CSRU take any photos of the parking lot?

Frost swipes the screen.

FROST

There's a 360 of the area.

INSERT: A photo with Brenda's body in the foreground. In the background, the parking lot.

They all stare at the photos of the Carson Beach crime scene.

JANE

It was one of these cars...

KORSAK

Wasn't me.

FROST

Wasn't me, either.

KORSAK

Wait a minute -- we can't be sure our killer left that fluid the day we fished her body out of the drink.

FROST

Yeah, we can. I can even tell you which car was leaking.

KORSAK

You saw that in The Matrix, did you Tom Cruise?

FROST

Saw it right here in the vehicle maintenance records for the State Police.

JANE

Our killer is a state trooper.

37

INT. BPD - LOBBY - MOMENTS LATER - DAY 4

37

Jane, Korsak and Frost move quickly toward the exit as Martinez enters. Korsak shoots Jane a look. But Jane doesn't need prompting. She was already planning to make peace.

JANE

Martinez.

LT. MARTINEZ

Yeah?

JANE

We're on our way to arrest Brenda's killer. Thought you might want to be there.

LT. MARTINEZ

Yeah, I would.

JANE

We tracked him on the GPS in his unmarked.

LT. MARTINEZ

It's a cop?

JANE

Yeah. Looks like he was the college supplier Brenda told you about.

LT. MARTINEZ

Where is he?

JANE

B.C.U. Campus. Probably collecting his last payments before he splits.

As Martinez pulls out his phone --

LT. MARTINEZ

You got plates?

JANE

I don't want campus police pulling him over.

LT. MARTINEZ

It's not campus police.

OFF Jane as she realizes who it is...

38

EXT. B.C.U. CAMPUS / PARKING LOT - DAY 4

38

Frankie pushes his motorcycle through the parking lot. Stops behind an unmarked state trooper's car. Tries to start the bike. It coughs and sputters. Won't start.

MAN'S VOICE (O.S.)

Hey, can you move that?

Frankie turns to the voice, smiles.

FRANKIE JR.

Can't seem to get it to turn over.

REVEAL:

Detective Bob Thatcher, the Statie from the beach.

DET. THATCHER

Let me help you push it out of the way. I'm in a hurry.

CLOSE ON: A puddle of transmission fluid as it leaks from under Thatcher's car.

END OF ACT FIVE

ACT SIX

39

EXT. B.C.U. CAMPUS/PARKING LOT - DAY 4

39

Jane, Martinez, Korsak and Frost screech to a halt in two cars. Thatcher and Frankie push the bike. Thatcher lets go, DRAWS his gun.

Frankie HOLDS the bike, easy prey as Thatcher puts his gun to Frankie's head. Korsak and Frost, guns drawn, move to flank them. Jane and Martinez, pointing their guns at Thatcher, move directly toward him.

JANE

(low to Martinez)

I won't need this gun to kill you
if anything happens to him.

DET. THATCHER

(sees flanking move)

No, you don't. Stay together, or I
blow his head off.

Frankie looks surprisingly calm as he speaks to Thatcher.

FRANKIE JR.

Looks like you got nowhere to go,
dude.

Thatcher pulls Frankie closer.

DET. THATCHER

Drop the bike and get in my car.

Frankie catches Jane's eye. In one quick motion, Frankie DROPS the bike on Thatcher's leg and grabs Thatcher's gun, pinning a moaning Thatcher to the ground.

FRANKIE JR.

Told you there was nowhere to go.

Korsak and Frost rush to grab Thatcher as Jane and Martinez trade a half-smile.

JANE

He's good, my brother.

LT. MARTINEZ

Yeah. Almost as good as you.

40

**INT. SUFFOLK COUNTY HOUSE OF CORRECTION - LAWYER'S ROOM
DAY 4**

40

Paddy is manacled to the table. Jane and Maura both stand, watching him.

(CONTINUED)

PADDY

Maura...

MAURA

Don't talk to me. Talk to her.

Hope enters. The air is alive with tension as she sits down. Paddy watches her every move.

HOPE

You told me she was dead. You told me our baby was dead.

PADDY

I was protecting you. They would've killed you both.

JANE

You have another chance to protect them, Paddy.

PADDY

How's that?

MAURA

You're going to plead guilty.

FADE TO BLACK.

END OF EPISODE