



rizzoli & ives

“But I am a Good Girl”

Episode 405

#2M6255

Story By
Y. Shireen Razack

Teleplay By
Janet Tamaro

Directed By
Norman Buckley

PRODUCTION DRAFT

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FULL BLUE DRAFT

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FULL PINK DRAFT

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RIZZOLI & ISLES

405 "But I am a Good Girl" FULL PINK

CAST LIST

DETECTIVE JANE RIZZOLI..... ANGIE HARMON
DR. MAURA ISLES..... SASHA ALEXANDER
SERGEANT DETECTIVE VINCE KORSAK..... BRUCE MCGILL
DETECTIVE BARRY FROST LEE THOMPSON YOUNG
DETECTIVE FRANKIE RIZZOLI JR JORDAN BRIDGES
ANGELA RIZZOLI LORRAINE BRACCO
^LIEUTENANT DETECTIVE SEAN CAVANAUGH BRIAN GOODMAN

Isabelle Valdez..... Ana Villafañe *
Tommy Rizzoli..... Colin Egglesfield
Father Crowley..... Timothy Landfield *
Lydia Sparks Alexandra Holden
Stuart "Strawberry" Strawbridge..... Jareb Dauplaise *
Mateo Morales Ramon Franco *
Samuel Morales Rene Rosado *
Sal Perez..... Carlos Ayala *
Jesus Ruiz..... Eloy Casados *
Bianca Valdez TBD
Josie Garcia Gloria Garayua *
Rondo..... Darryl Alan Reed

^ LT. DET. SEAN CAVANAUGH does not appear in EP 405

ANIMALS

DOG (Jo Friday)

*

RIZZOLI & ISLES

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SET LIST

INTERIORS

ST. EVILLIUS CHURCH

MAURA’S HOUSE
GREAT ROOM
KITCHEN

BPD

LOBBY
DIVISION 1 CAFÉ
HOMICIDE SQUAD ROOM
BREAK ROOM
INTERROGATION ROOM
INTERVIEW ROOM
HALLWAY

MEDICAL EXAMINER’S OFFICE
AUTOPSY ROOM
CRIME LAB

OFF-93 APPAREL
FACTORY RECEPTION AREA

JANE’S APARTMENT
KITCHEN
LIVING ROOM
HALLWAY LANDING

EXTERIORS

BOSTON (ESTABLISHING)

ST. EVILLIUS CHURCH
REAR LAWN

VEHICLES

FRANKIE’S MOTORCYCLE
GARDENERS’ TRUCK

RIZZOLI & ISLES

405 "But I am a Good Girl" FULL PINK

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1	N1
2 - 7, 9 - 11, 13 -18, 20	D2
21 - 22	N2
23, 26 - 31	D3
32	N3

BLUE DRAFT: Scenes 8, 12, 19, 24 and 25 were OMITTED; Scene 26A was ADDED.

ACT ONE

1 **INT. ST. EVILLIUS CHURCH - NIGHT 1** 1

A sea of black. From somewhere in the murky darkness, we can make out the sparse placement of blocks of heavy furniture. HEAR the anguished aftermath of a woman's crying jag as she sniffs and fights not to cry.

Then - the distinct sound of a MATCH being STRUCK. A FLAME IGNITES. It's an IVORY CHURCH CANDLE that ILLUMINATES the tear-stained face of a YOUNG WOMAN, 18, as she stares at an imposing statue of the Virgin Mary on a table surrounded by candles. Her body hurts from a beating. *

YOUNG WOMAN
I know I've failed you, but please
Lord, please help me...

Her arms ache as she fumbles with a long matchstick, tries to light it. *

Something MOVES in the bending shadows behind her. She turns only long enough to see a FIGURE enter. She relaxes, turns back, STRIKES another match, goes to light a RED CANDLE. *

YOUNG WOMAN (CONT'D)
Hey...I was afraid you wouldn't
come back. I got scared.
(as the wick catches fire)
But you know what? Maybe we'll be
okay. Maybe we can get through
this.

A SUDDEN FLASH OF MOVEMENT as a thick BLACK CORD is wrapped around her neck. WORKMAN-GLOVED HANDS PULL the cord tight. She PANICS. THRASHES, KICKS. KNOCKS OVER the lit candle.

SLO MO: LIT CANDLE FALLS to the floor.

BACK TO REAL TIME

The young woman DROPS next to the candle, her body going limp. Her killer releases the cord from her neck. He PICKS UP the candle, gently sets it back on the darkened table.

2 **EXT. BOSTON - ESTABLISHING - NIGHT TO DAY TRANSITION - DAY 2**

3 **INT. MAURA'S HOUSE - GREAT ROOM / KITCHEN - DAY 2** 3

DR. MAURA ISLES, DET. JANE RIZZOLI and ANGELA RIZZOLI dart around the room, arranging decorations for a christening party. They set out serving utensils and non-perishable food. T.J. sits in his carseat on the kitchen island. Jane and Maura play with him each time they pass by.

(CONTINUED)

DET. FRANKIE RIZZOLI JR. helps a squirming TOMMY RIZZOLI with his tie near the dining room table, which is piled high with presents.

TOMMY

I got it, I got it.

FRANKIE JR.

No, you don't...

Jane lifts a crystal WINE GLASS from a dozen on the counter.

JANE

Maura, let's use plastic.

MAURA

For a christening?

JANE

For sparkling cider. And T.J. doesn't care.

ANGELA

I care. He's my first grandchild.

JANE

(to Tommy)

You're helping us wash them, then.

TOMMY

Why?

FRANKIE JR.

'Cause he's your kid.

KNOCK-KNOCK. Surprised looks all around. Anyone who'd come through the back door is already there.

JANE

Who's knocking at the back door?

Jane opens the door to find RONDO. He's dressed in a yellow silk shirt, matching handkerchief and old zoot suit.

JANE (CONT'D)

Rondo?

RONDO

Vanilla.

(admiring her)

Look at them legs!

TOMMY

Bro!

As Tommy and Rondo hug like old friends, Jane turns to Maura.

JANE

"Bro"?

RONDO

Headed to a barbecue. Brought you something for your special day.

As Rondo tickles T.J.'s feet—

RONDO (CONT'D)

Hey, little man, you being good?

Rondo opens his jacket, pulls out a fake Rolex, still in its plastic sleeve.

TOMMY

Oh, wow. You got him a Rolex?

RONDO

(shh re: Jane)

Got a guy who gave me a good deal. Looks real, don't it?

JANE

I've been transported to a parallel universe. When did you two start a bro-mance?

TOMMY

We go way back.

RONDO

Yeah, we met at the café last week.

(bro hug)

You have fun, Tom-Tom, my man.

(to Jane as he exits)

Make sure his baby mama don't mess with him. He's a good daddy.

MAURA

Is something going on between Lydia and Tommy?

JANE

As long as they're sharing custody of the baby they made on their first date, I don't ask.

Jane goes to close the door, sees something.

JANE'S POV OUT THE BACK DOOR:

3

CONTINUED: (3)

3

Rondo has to make his way around Frankie's MOTORCYCLE. Tools and parts are strewn across the courtyard.

JANE (CONT'D)

Frankie, why'd you leave this mess?

MAURA

It's okay, Jane.

JANE

No it isn't. I thought you were restoring it for your undercover work.

FRANKIE JR.

(breezy)

No point. I'm not exclusive to the drug unit anymore. They made me a "floating" detective.

*

TOMMY

Cool.

FRANKIE JR.

Yeah. I get to try out everything.

*

*

Under which - Frankie grabs the day's SUNDAY PAPER. Shows Jane the headline: "BPD CUTS TO AFFECT ALL DETECTIVES."

*

JANE

"BPD Cuts to Affect All Detectives." It won't happen.

*

FRANKIE JR.

Might. I have to "float" until some department comes up with the funds.

*

*

MAURA

Jane, we should go.

*

4

INT. ST. EVILLIUS CHURCH - DAY 2 - LATER

4

A beautiful church. Angela, Tommy and Frankie are near the baptismal font. LYDIA holds T.J. Jane and Maura hang back. At the altar, back turned, is FATHER CROWLEY, 50s to 60s. He walks with a cane, prepares for the baptism.

JANE

This is gonna be awkward...

MAURA

Because of Lydia?

(CONTINUED)

JANE

Because that's the priest Tommy ran over in a crosswalk.

MAURA

Why didn't he choose another church?

JANE

Ma said we owed it to Father Crowley to let him baptize the next generation of Rizzolis.

MAURA

You think that was a good idea?

They shoot a look at Father Crowley, back turned, studiously ignoring them as he prepares for the baptism. Tommy leans in. *

TOMMY

You don't think he's still mad, do you?

JANE

Why would he be mad, Tommy? You just broke both of his legs.

TOMMY

Hey, I spent three years in prison. That's plenty of penance.

Frankie can't believe Tommy would be dumb enough not to make peace with the priest before the ceremony.

FRANKIE JR.

You didn't talk to him, did you?

TOMMY

...uh, I meant to...

MAURA

He's a priest. Maybe he won't hold a grudge?

Father Crowley heads toward them. He throws a cold look at Tommy. Angela intercepts him with a warm smile.

ANGELA

Father Crowley, thank you so much for doing this.

FATHER CROWLEY

The parish appreciates your kind donation, Angela.

Jane trades a knowing look with Maura: ah-ha. A donation.

FATHER CROWLEY (CONT'D)

Hello, Thomas. You do plan to raise this child in the Catholic faith?

TOMMY

Uh...sure. Why not?

JANE

(low to Maura)

Oh God, Tommy...You see why he got all the attention?

MAURA

He needed it?

FATHER CROWLEY

It's the role of the mother and father to present the child to the church...and who are the parents?

LYDIA

We are.

TOMMY

We are.

MALE VOICE (O.C.)

Oh, and me.

Everyone turns to see STUART STRAWBRIDGE, 30s, a stranger to everyone but Lydia and T.J. He wears his BIG BOX OFFICE SUPPLIES shirt, pin and company tie. Lydia lights up.

LYDIA

Stuart! Everyone, this is Stuart.

STUART

My friends call me "Strawberry."

TOMMY

We're not your "friends."

FRANKIE JR.

(grabs his arm)

Tommy...

ANGELA

Uh, Mr. Strawberry, we're right in the middle of a service.

Tommy is furious as he pulls Lydia aside.

TOMMY

What's this guy doing at my son's christening?

LYDIA

I invited him. He has every right to be here.

JANE

Sorry. Give us a minute, Father.

As Jane heads to intervene, Maura sniffs at the air.

JANE (CONT'D)

(whispers)

What are you doing?

Maura takes a few steps closer to the baptismal font.

MAURA

Something smells.

JANE

It's probably T.J.'s diaper, Maura.

MAURA

No, I'm smelling something else.

TOMMY

(staring down Stuart)

Yeah, somethin' does stink.

ANGELA

Tommy, we are in church.

TOMMY

Tell her. She's the one who brought her lover.

LYDIA

He's my fiancé.

TOMMY

Your what?

Lydia pulls a tiny DIAMOND RING out of her pocket, slides it on her finger. Angela gasps. Meanwhile, Maura continues to sniff her way toward Father Crowley, who backs up near the baptismal font. As Jane tries to hold her back-

JANE

(low to Maura)

You can't go up there.

(falsely bright)

(MORE)

(CONTINUED)

JANE (CONT'D)

Father, why don't you bless the little guy, and we'll get out of your hair?

TOMMY

Not with him here—

JANE

Knock it off.

Father Crowley does his best to get everyone back in a religious mood. He beckons for Lydia and Tommy. Stuart tries to follow them up the stairs, but Frankie blocks him.

*
*
*

FATHER CROWLEY

Hold the infant over the baptismal font. What name do you give your child?

As Lydia holds T.J. over the baptismal font, Maura isolates the smell: it's inside the font.

MAURA

(low to Jane)

There are human remains in there.

TOMMY

Thomas Rizzoli Jr.

JANE

(low)

You're sure?

LYDIA

Strawbridge.

MAURA

I can't be sure until I look.

TOMMY

Strawbridge? Over my dead body.

Father Crowley reverently dabs water on T.J.'s head.

*

FATHER CROWLEY (CONT'D)

In the name of the Father, the Son and the Holy Spirit —

*

JANE

Wow, what a nice service. Need everybody outside now.

ANGELA

Jane, we haven't even —

*

JANE

(don't fuck with me)
That's a wrap, Ma.
(MORE)

JANE (CONT'D)

(to Frankie)

Help me get everybody out.

As Frankie hesitates -

MAURA

(code for "dead body")

There's a potential biological hazard in the baptismal font.

FRANKIE JR.

Gotcha.

(tries to separate Lydia and Tommy)

Okay, let's go outside.

LYDIA

I knew T.J. should've been a Methodist.

TOMMY

And I should've picked a better mom for him.

LYDIA

You didn't "pick" me. We got drunk and did it in my car - and then you passed me on to your father. Remember?

Angela is walking with Father Crowley. He's horrified as he hears this.

FATHER CROWLEY

(to Angela, sympathetic)

Is that why I no longer see Frank Sr. at mass?

ANGELA

Uh...

JANE

(helping Frankie to herd everyone)

Okay, let's tell our family stories outside, shall we?

ANGELA

I'm so sorry, Father. We're not usually like this.

Jane pulls out her CELL.

JANE

Should I call Dispatch?

4

CONTINUED: (6)

4

MAURA

I'm not sure.

*

*

JANE

Not in the list of choices. Try
"yes" or "no."

*

*

*

MAURA

Okay...yes.

*

*

5

INT. ST. EVILLIUS CHURCH - DAY 2 - LATER

5

SGT. DET. VINCE KORSAK and DET. BARRY FROST flank Jane and
Maura as CRIME SCENE TECHS prepare to lift the heavy basin of
water.

*

*

KORSAK

Okay, take it slow. It's heavy.

*

As the techs lift it -

*

FROST

Let's get it over here.

*

*

Frost guides the techs as -

*

(CONTINUED)

Jane, Maura and Korsak look inside. *

REVEAL: a DEAD BODY is stuffed in the small space. A dirty brown granular substance has been poured all over it. *

Jane takes in the body, then looks around the altar. *

JANE

Is nothing sacred?

Maura leans in to brush aside some of the powder to reveal a leathery brown face. *

MAURA

It appears to be a young female.

FROST

(gagging)

Ugh...She looks like shoe leather.

JANE

Frost, go talk to Father Crowley.
Find out the last time the water in
the basin was changed.

FROST

(love to, as he heads off)

Yeah, okay.

KORSAK

Any idea what that white powder is?

Maura rubs some of the powder between her gloved fingers, takes a cautious whiff.

MAURA

It has the odor and texture of
agricultural lime.

KORSAK

Ag-lime? I use that in my garden.

MAURA

(pleasantly surprised)

You garden? I didn't know that,
Sergeant. What do you grow?

KORSAK

Let's see, tomatoes, basil. Think
I'll have a good crop of green
beans this year-

MAURA

I've had great luck with French beans-

JANE

Okay, farmers. Let's work on the Almanac later. Why pour Ag-lime on her?

MAURA

It accelerates desiccation and masks the odor.

JANE

How'd she die?

MAURA

There are ligature marks.

JANE

So she was strangled.

MAURA

I didn't say that.

JANE

I did. How long has she been dead?

MAURA

The Ag-lime will make it difficult to determine post-mortem interval. It was poured on her within an hour of her death.

JANE

That helps. Says to me she was killed in the church.

MAURA

It doesn't say that to me.

JANE

Our murderer didn't strangle her, drag her in here, dump her in there, then run back out to grab his Ag-lime.

KORSAK

Bet we'll find Ag-lime on the grounds.

(as Frost rejoins them)

What did Father Crowley say?

FROST

(with a smile)

He said, "Tommy Rizzoli has always
been trouble."

JANE

Did you ask him when the church is
locked?

FROST

Between midnight and 4 a.m.

KORSAK

Who has keys?

FROST

Staff, janitors, gardeners, choir,
and anybody who uses the meeting
rooms.

JANE

Add another 500 parishioners...

(frustrated)

We're looking at an awful lot of
suspects.

OFF of their faces as they stare at the remains.

END OF ACT ONE

ACT TWO

6

EXT. ST. EVILLIUS CHURCH - REAR LAWN - DAY 2

6

Father Crowley is in front. He leads Korsak and Maura across the back lawn toward a shed. *

FATHER CROWLEY

If we have this Ag-lime anywhere,
it would be in our shed.

KORSAK

Thank you. *

As Korsak and Maura walk and talk, Father Crowley talks to GARDENER MATEO MORALES, 40, owner of "Morales Gardening." His TRUCK is parked nearby. SAL PEREZ, 30s, Mateo's son, SAMUEL 18, and TWO GARDENERS carry FLATS of PETUNIAS. *

KORSAK (CONT'D) *

(low to Maura) *

Hell of a way to end T.J.'s christening. Surprised Jane wanted to stay to process the church. *

MAURA *

It'll take her mind off of Lydia and Tommy. *

MATEO *

Morning, Father. I hope you like petunias. We're replanting the flower beds. *

FATHER CROWLEY

Yes, yes of course.

(seeing Samuel)

Hello, Samuel. Back from Britmore so soon? *

SAMUEL

Hello, Father. We're actually on break. *

MAURA

Britmore. That's a very good college. *

MATEO

He's a hard worker. Getting straight "A's," aren't you? *

SAMUEL

(embarrassed)

Dad...

(CONTINUED)

MATEO

Is everything okay up at the church, Father? I saw police.

KORSAK

Do you use Ag-lime on the church property?

MATEO

Yes.

MAURA

Where do you keep it? I'd like to see it.

MATEO

Sure. Sal, open the shed, would you?

SAL

Yeah, okay.

*
*

Sal opens the shed. Points to five big BAGS OF AG-LIME.

SAL (CONT'D)

Right there.

KORSAK

Do you keep the shed locked?

SAL

No. It's a church. Who's going to steal from it?

KORSAK

(to Maura)

Same person who's going to murder in it...

Maura moves toward the Ag-lime.

MAURA

I'll get a sample and have the Crime Lab run it against the powder on the body.

INT. MAURA'S HOUSE - GREAT ROOM - DAY 2 - LATER

A morose group: Angela, Frankie Jr. and Tommy. Party decorations but no party. Tommy stares at the SHEET CAKE. Then shrugs and digs his hand in to eat some.

ANGELA

Thomas Edward Rizzoli. What do you think you are doing?

TOMMY

(as he chews)

Eating cake.

FRANKIE JR.

(as he joins Tommy)

Yeah, why not. Can't really have a party without T.J.

Rondo enters through the back door.

RONDO

Somebody say "par-tay"?

He blinks, surprised by their glum expressions.

RONDO (CONT'D)
You people need some party lessons.

TOMMY
I'm screwed. She's got a new guy.

RONDO
That little 'Ho.

ANGELA
Pardon me?

RONDO
Sorry, Mrs. Vanilla.

ANGELA
How long has that Strawberry fellow
been in the picture?

TOMMY
I don't know.

FRANKIE JR.
You're his father. It's your job to
know.

TOMMY
What's it matter? Stuart's gonna
take him from me.

ANGELA
He can't, Tommy. Unmarried fathers
are entitled to the same rights.

FRANKIE JR.
Yeah, you have a custody order.

RONDO
There. You see?

TOMMY
What if...say, you, like, are just
about to file the papers- and you
got 'em all filled out-

They all realize Tommy didn't file for legal custody.

FRANKIE JR.
You didn't file the custody papers.

Tommy slumps, can't look at any of them.

ANGELA

Tommy!

TOMMY

I meant to.

FRANKIE JR.

Like you "meant to" put the parking brake on the Cutlass?

RONDO

What happened with the Cutlass?

FRANKIE JR.

It rolled through Mrs. Sutter's garage and blew apart her pool.

TOMMY

That above-ground pool sucked, anyway.

ANGELA

Wait- if you don't have any rights with T.J., neither do I.

Frankie's phone BUZZES a text from Jane.

FRANKIE JR.

I gotta go to work. That smell in the church was a dead body.

ANGELA

(dismayed)

On our first family baptism?

As Frankie heads out-

TOMMY

Can you and Jane fix this Stuart thing?

FRANKIE JR.

Not everything's "fixable," Tommy.

OMITTED

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

The victim's body is on the autopsy table, sheet up to her armpits. Her skin is like brown shoe leather. Ag-lime sticks to it.

Frankie is with Jane and Maura. He's just downloaded Tommy's predicament.

JANE

Unbelievable. I don't know what to do. Do you?

FRANKIE JR.

Beat him senseless.

JANE

(collecting herself)
Talk to me and Detective Floater here about our victim.

MAURA

(looks at mouth)
She hasn't had dental work.

JANE

So we can't I.D. her with dental records.

MAURA

No. Her iliac crest is fused, but it's recent. She's between the ages of 17 and 22.

JANE

Did you do a vaginal exam?

MAURA

Yes. She wasn't raped.

Jane looks at the victim's throat.

JANE

Can I see that magnifier thing?

Maura hands Jane the HAND-HELD MAGNIFIER.

JANE (CONT'D)

What do you make of those marks?

Maura looks at the IMAGE on a computer.

MAURA

They're marks from the ligature. Quite distinctive— symmetrical and evenly spaced.

FRANKIE JR.

You think from a chain or beaded necklace?

JANE

(grim)
Or a rosary...

Jane hands Maura the magnifier, moves to a table covered in butcher paper. The victim's personal effects are laid out: a SILVER PENDANT, shirt, PANTS, tennis shoes and underwear.

Jane slides her gloved finger in the pendant. It POPS open.

JANE (CONT'D)

It's a locket...

There's a PHOTO of a MOTHER with a 7-YEAR-OLD GIRL.

JANE (CONT'D)

(shows them photo)

You think our victim is that little girl?

MAURA

(looks from photo to body)

Possibly. Similar bone structure.

JANE

Okay, out on a limb here. And the woman with her-

(as she taps photo)

-so dangerous to make wild leaps-
could it be her babysitter?

MAURA

(smiles)

You're not going to make me say
that's her mother.

FRANKIE JR.

I think she just did.

Frankie is looking at tiny, hardened dots on the pants.

FRANKIE JR. (CONT'D)

There's something dried on her
pants.

MAURA

I'll have Susie test it.

Jane slides a gloved hand into a pocket, pulls out a badly DAMAGED RECEIPT.

JANE

There's a receipt in her pocket.

MAURA

For what?

JANE

No idea. It's faded.

(CONTINUED)

MAURA

Thermal paper doesn't use ink.
Fades immediately. I'll get it to
the Crime Lab.

Jane notices the shirt and pants are from Off-93 Apparel-

JANE

Her shirt and pants are both from
Off-93 Apparel.

FRANKIE JR.

That's a pretty common brand. I can
track it, though.

JANE

Yeah, do that.

Maura looks at a CRUDE TATTOO on the inside of the girl's
wrist: four dots like on a dice.

MAURA

A tattoo...The tissue is inflamed.
It was done within eight hours of
death. The Pythagoreans thought
four was a sacred number.

JANE

(as she looks at tattoo)
It's homemade. Whoever did it used
a ballpoint pen. Maybe she just got
out of prison or it's a gang
tattoo.

FRANKIE JR.

Want me to run it through the gang
tattoo database?

JANE

That's the only tattoo database
we've got, so yeah, try it.

FRANKIE JR.

(as he exits)
I live to float.

Jane checks the girl's fingers.

JANE

I'll scan her prints but I'm not
optimistic unless she's been
arrested.

Jane picks up the locket, stares at the photo.

JANE (CONT'D)

I know what you're thinking.

MAURA

How could you know?

Jane picks up the locket, stares at the photo.

JANE

Because I'm thinking the same thing: even if she was a gang-banger, she has a mother.

OFF the two of them, sad for the way this girl ended up.

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

Frost and Korsak work as Jane enters with a STACK OF PHOTOS: autopsy photos, the locket photo and individual close-ups of the victim's pants, shirt, shoes and the receipt.

One clear board has crime scene and PHOTOS of the interior of the church, along with possible suspects: Mateo and Samuel Morales, Sal Perez, two other gardeners, Father Crowley, ND janitors, choir members, and group leaders.

Jane puts up the locket photo on a second clear board.

JANE

I think that's our victim. How old does she look to you?

KORSAK

Seven maybe?

JANE

Did you run her prints?

FROST

No hits. I'll get an x-ray of her skull from Dr. Isles, use that photo and do a computer age progression.

KORSAK

Ran a check on sexual offenders living near the church. There's a half a dozen of them.

JANE

I don't think we're looking at a sexual offender. She wasn't raped.
(re: board with suspects)
Is this everybody with keys to the church?

FROST

Or access to them, yeah.

JANE

Any of these guys have a record?

KORSAK

(jokes)

I'll call the Vatican, find out what Father Crowley's been up to.

JANE

He's a good suspect. He hates everyone, especially Tommy.

KORSAK

How was the christening?

JANE

Think your worst family holiday-- then multiply by ten.

KORSAK

Sorry, Jane.

Frost pulls down Sal Perez's photo--

FROST

Sal Perez did five years for a string of B&E's.

KORSAK

Maybe our victim caught him stealing something from the church?

JANE

Check -- see if anything's missing.

*

Frost notices a close-up of the four-dot tattoo.

FROST

Oh, Frankie came by. No hits on that tattoo. He's taking the floater thing pretty well.

Jane notices a copy of the Sunday BOSTON DISPATCH open to the story of the cutbacks on Korsak's desk.

JANE

You think that budget cut story is accurate?

KORSAK

I heard that might happen.

(CONTINUED)

JANE

But they're not going to cut back
Homicide, right?

KORSAK

(opens drawer)

I don't count on anything.

He pulls out a chef's toque: "SHORTY PASQUALE PIZZERIA."

KORSAK (CONT'D)

Mayor White laid off 250 cops back
in the '80s. I was out for a year.

FROST

You were a Shorty Pasquale Pizza
Boy?

KORSAK

Had to pay the rent. I keep this to
remind myself to be grateful.

Jane's phone BUZZES a text from Maura.

JANE

Maura's got something.

Maura runs the PB FLUOROSCOPE along the victim's arm. She
indicates the computer screen. Jane looks.

MAURA

Evidence of two spiral fractures:
right radius, left ulna.

JANE

Two people held her down and broke
her arms.

MAURA

That's one possible scenario. The
fractures are small. They happened
within 24 hours of her death.

*
*
*

JANE

That's not enough. I need to know
when she died.

*

MAURA

The Ag-lime makes that impossible.

Jane is frustrated as she jumps on a second computer, bangs
keys. She's very intent on finding something.

MAURA (CONT'D)

Jane, if I can't narrow down time of death, you certainly can't.

JANE

Strawbridge, Strawberry, Stuart...

MAURA

Are you doing what I think you're doing?

JANE

How'd you know I'm looking at porn...no wait, I logged in as you. Dr. Isles is looking at porn.

MAURA

What?!

Maura looks at the screen.

INSERT: Stuart Strawbridge's BIG BOX OFFICE SUPPLIES PAGE.

MAURA (CONT'D)

I guess it's all right to look at Stuart's page.

JANE

He's a home wrecker. Look.

MAURA

(reads)

"A rockin' farewell to Strawberry. Don't forget all the little people as you head to the big time at Big Box's headquarters in...Abilene?"

INSERT: A PHOTO of him, Lydia and T.J.: "My new family."

JANE

"My new family..." He's taking T.J. to Abilene...

END OF ACT TWO

ACT THREE

12 **OMITTED** 12

13 **INT. BPD - DIVISION 1 CAFÉ - DAY 2 - MINUTES LATER** 13

Angela, Frankie and Jane. Jane's told them.

JANE

I'm not sure there's anything we
can do...

*
*

Angela strokes a pre-school BROCHURE she's pulled from a
drawer: "Growing Brain Preschool."

ANGELA

We have to stop them. T.J. just
moved up to 85th on the wait list.

*

Jane is touched by her mother's grandmotherly attention to
T.J.'s welfare; makes a point of looking at the brochure.

*
*

JANE

Growing Brain Preschool? Looks
nice.

*
*

ANGELA

(fights back tears)
It's the best in Boston.

*

JANE

(gentle, comforting)
Ma, he'll be okay.

*
*

FRANKIE JR.

Yeah, Strawberry is a stable guy.
He seems nice, has a job.
(reluctant)
T.J. could do worse. Tommy couldn't
even fill out the papers, Jane.

*

JANE

But he loves T.J., Frankie. And so
do we.

ANGELA

(resolute)
There's only one thing to do.

JANE

Please don't suggest kidnapping to
two cops, Ma.

(CONTINUED)

ANGELA

We need to get Tommy and Lydia back
together.

Jane and Frankie trade a look of concern. It's an icky topic,
but it'll be worse if they participate in their mother's
magical thinking.

*
*
*

JANE

(gently)

They were never "together."

*
*
*

FRANKIE JR.

Tommy had a one-night stand, then introduced Lydia to Pop...

*

JANE

Who had several nights. And I don't think standing was involved...

ANGELA

I don't care. I'll do whatever I have to to keep my grand-baby, especially since you two aren't making any.

A UNIFORM looks over.

JANE

Ma.

FRANKIE JR.

(tries to be helpful)
I know Tommy likes Lydia.

*

JANE

(grasps at this)
Did he tell you that?

*

FRANKIE JR.

Didn't have to. She likes him, too. That's why they act like 7th-graders around each other.

JANE

You sure that's not a brain problem?

ANGELA

Jane.

FRANKIE JR.

What if we could get them together—I mean, in the same place.

JANE

So we're in "The Parent Trap" now?

FRANKIE JR.

That's a great idea!

Frankie starts dialing Lydia.

JANE

What are you doing?

FRANKIE JR.

Hey Lydia...it's Frankie...Jane
asked me to call you.

Jane mouths "I did not!" Frankie holds up a finger: wait.

FRANKIE JR. (CONT'D)

So Jane feels really bad that she
wasn't able to give T.J. his
present-

JANE

(low)
Present? I didn't get him one yet!

FRANKIE JR.

She's stuck at work today, and it'd
mean so much if you'd stop by...oh,
that's so cool. Thanks.

Frankie hangs up.

JANE

What the hell? Where am I supposed
to get a gift?

FRANKIE JR.

Get Lydia to your apartment
tonight. I'll get Tommy there.

ANGELA

That's a genius idea, honey.

JANE

It's a terrible idea.

FRANKIE JR.

You got a better one?

OFF Jane. No. She doesn't.

Jane enters. Korsak and Frost are limp, staring at BPD
individual LETTERS on official BPD letterhead.

JANE

Uh-oh...that doesn't look good. I
can't take any more bad news today.

KORSAK

It's a letter from the brass.

FROST

They're saying there might be layoffs.

JANE

(as she takes & scans it)
What? We might be "reallocated"?
What does that mean?

*

KORSAK

Might put us back in uniform and add 9-1-1 calls to the job.

JANE

Can they do that?

KORSAK

Yeah. At least yours doesn't urge you to take early retirement.

FROST

What about me? Last man in, first man out.

Maura enters with a SCREEN GRAB of Frost's age progression.

MAURA

Detective Frost, you've done a nice job on the age progression, but extend the nose a little more and take another pass on her ears.

FROST

(without enthusiasm as he exits)
Okay.

MAURA

What's the matter?

JANE

(all the air has gone out of her)
Nothing...we can't identify a dead girl, my nephew's moving to Texas with a strawberry, and I might have to wear my uniform to work.

*

*

MAURA

(sympathetic)
Then this won't help. The Crime Lab wasn't able to restore anything on the receipt.

*

*

She shows them a PHOTO of the thermal receipt.

KORSAK
Can I see that?...what did you try?

MAURA
A dry iron and U.V. light.

KORSAK
I can show them an old-school
trick. Worth a try.

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

JANE
(crap, re: text)
...my visitor's here. C'mon, Maura.

*
*

MAURA
Come on where?

JANE
To your office. It's an emergency.

MAURA
What kind of emergency?

JANE
The kind where you trust me and
don't ask questions...

*

MAURA
I don't like that type of
"emergency."

*
*
*

Jane, Maura, Lydia. They sit at a table. Maura stares at the tiny diamond in a princess setting on Lydia's finger as Jane hands Lydia a GIFT haphazardly wrapped in butcher paper.

JANE
I wanted to get T.J. something
special.

Maura shoots Jane a disapproving look. Lydia rips open the paper. Inside is one of the masks from Maura's wall.

JANE (CONT'D)
It's a developmental mask. You can
play a really stimulating game of
peekaboo. Research shows it boosts
I.Q. by ten points.

LYDIA
Ten whole points?!

JANE
(low, to Maura)
We're gonna need more masks...

LYDIA

You're such a good aunt.

JANE

Well, we all love T.J.

Lydia looks guiltily at her ring.

LYDIA

The proposal was real sudden. And Abilene has good schools, and T.J. can have lots of dogs and... Strawberry will be a good dad.

JANE

(warmly)

Good dad, like Tommy, huh? Change his diaper, sing him to sleep, clean the spit up. How sweet.

Lydia looks uncertain. Maura lays it on thick.

MAURA

Tommy is so good with that baby. But then, T.J. is his son.

LYDIA

But we'll have a house, and T.J. will have brothers and sisters. Stuart wants his own kids.

MAURA

His "own" kids... Poor T.J.

The light goes on. Lydia is suddenly sad.

LYDIA

I've gotta go.

Jane grabs her hand to stop her.

JANE

We'd love to throw you a good-bye dinner.

LYDIA

That sounds nice. Call me-

JANE

Tonight.

MAURA

What a great idea.

LYDIA

Oh, I can't...

JANE

Really? Shoot...with all the budget cuts, tonight's my last night here.

LYDIA

It is?

JANE

Yeah, they're transferring me to... Guam.

LYDIA

Whoa...all the way out by Braintree?

JANE

Farther.

LYDIA

Yeah, let's have a girls' night.

JANE

Great. See you at 7:00.

Lydia exits.

MAURA

Guam?

Maura gets a text from Korsak.

MAURA (CONT'D)

Sergeant Korsak is in the Crime Lab, working on that receipt.

JANE

I want to get our victim's photo out to the media. You'll help me with Lydia?

MAURA

Of course. Jane, that ring he gave her is a cubic zirconia.

JANE

The nerve!

Maura watches as Korsak confidently blows hot air on the receipt using a '70s-era Vidal Sassoon HAIR DRYER.

KORSAK

Vidal Sassoon always came through
for me... Moment of truth...

Korsak slowly turns the receipt over, revealing the top half
of the receipt's lettering has partially returned.

MAURA

You did it...There's a name...
Cortez Bodega.

KORSAK

There's a date too. Friday the
28th. That's two days ago.

Korsak puts down the dryer and receipt, goes on a computer to
track the address of the Cortez Bodega.

Maura pulls up a Google maps-like WEBSITE.

MAURA

The Cortez Bodega is on Cortez
Street, right across from the Off-
93 Apparel Factory. That's the same
brand of clothing our victim was
wearing.

KORSAK

Maybe the victim worked at that
factory.

MAURA

That's why she was shopping at a
bodega across the street.

KORSAK

I'll grab Frost and Frankie. We'll
go check it out.

Korsak and Frost talk to factory manager, JESUS RUIZ in the
dingy reception area. The walls are hung with posters
promoting Off-93 Apparel's "REAL HIGH SCHOOL GIRLS" campaign:
teenage girls wearing Off-93 clothes.

KORSAK

We'd like to show you a computer-
generated photo of what we think
she looked like.

JESUS

And you think she worked here?

KORSAK

We do.

Korsak hands him the age-progression PHOTO. Jesus pats his pockets, looking for his glasses.

JESUS

Sorry, I need my glasses to see.

As Jesus digs, Frost looks around at the posters. He sees a YOUNG LATINA. The young woman looks remarkably like the age-progression photo. He gets Korsak's attention, points.

At the same time, Jesus gets his GLASSES on, eyes the photo.

JESUS (CONT'D)

It looks like Isabella...

(sees them look at poster)

That's her. She's the daughter of one of our seamstresses. She started working in Packaging two months ago.

Frost hands Jesus the locket photo.

FROST

Do you recognize the woman?

JESUS

Bianca Valdez, Isabella's mother.

KORSAK

Is she working today?

JESUS

Yes. I'll go get her.

Jesus, composing himself, hurries off into the factory just as Frankie enters the lobby, TABLET in hand.

FRANKIE JR.

I talked to the Bodega owner. He remembered the victim. I got the security camera video from Friday.

INSERT: SECURITY FOOTAGE. It's time-stamped: June 28, 2013, 12:06 PM. Isabella pays for items already bagged.

FROST

Did he remember what she bought?

FRANKIE JR.

A religious candle— and a pregnancy kit.

(CONTINUED)

KORSAK

Oh, boy...

Jesus emerges with the woman from the locket, BIANCA VALDEZ, late 30s. Her face is brimming with anguish.

BIANCA

It's Isabella, isn't it...
(breaking into tears)
She's dead, isn't she?

Korsak can't prolong this woman's agony. It's hell to have to say the word, but he does.

KORSAK

Yes...

The woman falls into Korsak as he comforts her...

END OF ACT THREE

ACT FOUR

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

18

CLOSE ON: PHOTOS of a sweet, cute girl on the table.

PULL-BACK TO REVEAL: Bianca's face, wet with tears. She strokes the open locket. Photos of Isabella cover the table. Jane and Korsak look at each other, sad for her. *

KORSAK

Did your daughter go to St. Evillius?

BIANCA

Yes. Every Sunday. She made her first communion there.

JANE *

Any reason she would've been there on Friday night?

BIANCA

I don't think so.

Jane picks up one of the photos. *

JANE *

She was beautiful.

BIANCA

Inside, too. So smart, so sweet... She was accepted at all the colleges she applied to...

JANE *

Why didn't she go?

Bianca looks up in fear. Jane and Korsak trade a knowing look: they've seen that expression before. *

JANE (CONT'D) *

We don't care about your status. We care about your daughter. *

BIANCA

She didn't get to go to college because she couldn't take the scholarships once they knew...

KORSAK *

That she was undocumented.

(CONTINUED)

KORSAK (CONT'D)

Help us find who killed her. We'll need a list of her friends.

*

Bianca looks away. She's heartbroken.

BIANCA

They all went off to college...she was left behind to work in a factory, like her mother.

JANE

Did Isabella have a boyfriend?

*

BIANCA

(devastated not to know)

I don't know...I don't think so.

*

*

Maura enters with a FOLDER. She gives Jane a terse nod; she has the results of Isabella's pregnancy test.

*

JANE

This is the Medical Examiner, Dr. Maura Isles.

*

MAURA

I'm terribly sorry to tell you that your daughter was four weeks pregnant.

BIANCA

Oh, God...

Korsak takes a photo from his own folder. It's the tattoo. Bianca stares. PULLS up her sleeve. She has the SAME TATTOO.

JANE

Could you tell us what that tattoo means?

*

BIANCA

Four Corners...

JANE

Four Corners gang?

*

*

KORSAK

We both worked Four Corners drug cases. Never seen one like that.

*

*

BIANCA

(bitter)

It's only for "the chosen" few: special girls the gang leaders want for themselves.

18

CONTINUED: (2)

18

JANE

Did you know your daughter was in a gang?

*

BIANCA

She wasn't in a gang. Four Corners took her. And they killed her.

KORSAK

Why do you say that?

BIANCA

Once that mark is on you, you're their property. They'll kill you if you leave before they're done with you...Oh, God, my poor girl...

JANE

We'll do everything we can to find her killer.

*

BIANCA

(through tears)

I know you will...you brought her home to me.

19

OMITTED

19

20

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

20

Korsak and Frost have brought Jane up to speed. Jane looks at a CLOSE-UP PHOTO of the 4-dot dice tattoo.

JANE

I asked Maura to look for that tattoo in old autopsy photos. See if maybe there'd been a victim before she was the M.E.

KORSAK

Good idea...Isabella's mother said Four Corners would kill a girl who tried to leave.

JANE

Isabella didn't have time to leave. She was killed the same day they inked her. Something else happened.

Maura enters with PHOTOS and a FILE.

*

MAURA

Jane, I think I found what you're looking for in the autopsy file archives.

*

(CONTINUED)

Maura hands Jane autopsy photos of ARACELI RAMIREZ. There's a photo of the 4-dot dice tattoo on the dead woman's wrist.

JANE

Frost, can you look up a cold case:
Araceli Ramirez.

MAURA

There might be more. I only went
back through 2004.

FROST

Araceli was murdered near Four
Corners in 2004. The three suspects
were all gang members.

JANE

Where are those suspects today?

Frost quickly scans his computer.

FROST

Two are in prison. One is dead.

Korsak goes to the dry erase board with the Friday time-line
noted on it.

7:00 A.M.: Isabella clocks in at Off-93 Apparel factory.
12:00 P.M.: Clocks out for lunch. 12:06 P.M.: Buys candle and
pregnancy test at Cortez Bodega. 12:59 P.M.: Clocks back in
from lunch. 4:01 P.M.: Clocks out of work. Between 4:01 & 5:00
P.M.: Spiral fractures inflicted.

KORSAK

Isabella clocks into work at 7:00
a.m. Goes to the Bodega during
lunch. Works until 4:00.

JANE

Did Frankie say if there was a
bathroom in the bodega?

KORSAK

Yeah, in the back.

MAURA

Isabella was out for a full hour at
lunch. Maybe she took the pregnancy
test in the store bathroom.

JANE

That's what I'm thinking. And what
does an 18-year-old practising
Catholic girl with no money do if
she finds out she's pregnant?

(CONTINUED)

KORSAK

She definitely doesn't have an abortion...

MAURA

She talks to a friend...

JANE

Yeah. Isabella didn't have a cellphone, which means she talked to a work friend.

KORSAK

Someone with ties to Four Corners.

JANE

Let's pull employee records and run them, look for any Off-93 employee who has gang affiliations.

MAURA

Oh, my God. Jane, it's 6:30...

JANE

So?

MAURA

At 7:00, people will be showing up at your apartment.

JANE

Oh, crap. I forgot.

KORSAK

Go. We got this.

Jane and Maura hide what they're doing from Lydia as they dump CONTAINERS of FOOD into SERVING DISHES. Maura dumps take-out mac & cheese into a pot as Lydia plays with JO FRIDAY.

LYDIA

So nice of you to make a homemade dinner.

JANE

(as she shoves a prepared pot roast in the oven)
No problem. I love to cook.

MAURA

(to distract Lydia)
Isn't she a good dog?

LYDIA

Yes she is. Yes you are a good
doggie. Yes, you are. Yes, you are.

JANE

(low)

Would it be impolite of me to put
in earplugs?

MAURA

Do you want to see T.J. again?

JANE

So how fun for you to live in
Abilene. You can go to rodeos, and
celebrate the pioneer spirit...and
what else can you do?

LYDIA

I can't wait to fill a house with
doggies and kitties and babies.
Right, Jo Friday? Who's a good
doggie?

Jane and Maura trade a look.

JANE

(re: Jo Friday)

Tommy is the only other person who
gets her to do that. She won't do
it for anyone else.

MAURA

Tommy and T.J. play with her and
take her for walks. How sad that
Tommy won't be able to do that
anymore.

LYDIA

Yeah...that is sad...

JANE

You should hear T.J. laugh when he
and Tommy play. Gosh...to think
T.J. won't have his daddy...

*

KNOCK-KNOCK.

JANE (CONT'D)

Can you get that? My neighbor is
coming by to return something.

Lydia opens it to find Tommy and Rondo.

TOMMY

Lydia.

LYDIA

What are you doing here?

RONDO

(jumps in)

Moving the couch. So where do you want it, Vanilla?

JANE

Where it is.

RONDO

Frankie said you'd give us 200 bucks to move it.

Jane can't believe this is how Frankie got Tommy here.

JANE

He did, did he?...I said \$100.

MAURA

(grabs Tommy)

Tommy, stay for dinner.

JANE

Yeah. We'll help you move the couch after dinner, right Lydia? 'Night, Rondo. Sorry for the trouble.

RONDO

Ain't no trouble. Mmm-mmm. Home cooking. Smells good-

JANE

(pushes him out door)

G'night, Rondo.

RONDO

Why you gotta be like that?

Jane peels off two TWENTIES.

JANE

Go.

He takes the money and exits as Maura hands Tommy a SODA.

MAURA

Please - sit. Dinner will be ready soon.

*

(CONTINUED)

Tommy and Lydia stand, avoiding eye contact. Jane moves Maura toward the kitchen.

JANE
(low, to Maura)
Grab Jo Friday.

MAURA
Why?

JANE
Just do it.

Maura picks up the dog. Jane pulls the POT ROAST from the oven, drops it on the floor, puts Jo Friday on top of it.

JANE (CONT'D)
Oh my God. Jo Friday! Bad dog!

Lydia and Tommy turn to see the dog eat the meat. They laugh.

TOMMY
She sure likes pot roast.

LYDIA
That's so cute.

Jane smiles. Ice broken. She pulls Maura toward the door...

JANE
Guess we have to grab take-out. So sorry. Be right back.

MAURA
You two need to stay here, keep an eye on Jo Friday.

TOMMY
How come?

MAURA
She could choke on that pot roast. She has a small gullet. 'Bye.

Jane and Maura exit and run into Rondo, who's eavesdropping right outside the door.

JANE
What are you doing?

RONDO
What am I doing? What are you doing?

Jane considers, then-

JANE

Move over.

Jane and Maura take up positions at the door.

JANE (CONT'D)

Okay...She says Jo Friday sure likes Tommy.

MAURA

That's good. Verbal compliments often serve as foreplay which then cause the release of dopamine and oxytocin.

RONDO

Dope and oxycontin. They gonna have a good night.

MAURA

He just asked about her ring...

JANE

Uh-oh...

MAURA

You think he'll notice it's a cubic zirconia?

JANE

I think he'll notice it's the size of a grain of sand...

They hear Tommy and Lydia's RAISED VOICES.

TOMMY (O.S.)

Musta cost him ten whole dollars!

RONDO

Yeah, he noticed.

LYDIA (O.S.)

At least he has a job!!

TOMMY (O.S.)

Ohh...The Big Box Copy Boy!

LYDIA (O.S.)

Better than taking money to move his sister's couch because she feels sorry for him!

JANE

Ouch.

The door flies open. Lydia storms out. Tommy stays in the apartment. Lydia stops, conflicted when she sees them. Thinks they've returned with take-out.

LYDIA

Wow, you got that food fast. I'm sorry. We'll have to do this in Guam. I have to go.

JANE

That went well...

OFF Jane and Maura: shit..

END OF ACT FOUR

ACT FIVE

23

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

23

Jane enters. Frost is there. He's finished cross-referencing the gang database and Off-93 employee records. He has PHOTOS and RECORDS printed out to show her.

FROST

Frankie helped me cross-reference the gang database and Off-93 employee records.

JANE

Did you find Isabella's work friend?

FROST

Think so.

He turns his computer, shows her JOSIE GARCIA, 20s, tough.

JANE

Josie Garcia. A member of Four Corners.

FROST

She's been arrested six times for Assault and Battery. Another four times for drugs.

JANE

Nice friend.

FROST

She worked with Isabella in Packing. I'm getting Josie's phone records, see if she texted gang buddies to help her beat up Isabella.

Maura enters.

MAURA

The substance Frankie noticed on Isabella's pant leg was red candle wax.

FROST

She bought a candle at the Bodega.

MAURA

(non sequitur)

We need to think of a way to get rid of Strawberry.

*

(CONTINUED)

Frost gets up.

FROST

Sounds like a conspiracy I don't want to be part of. I'm grabbing coffee. Want any?

As he exits—

JANE

No thanks.

(to Maura)

"Get rid of"? That sounds like the words of a mob boss's daughter.

MAURA

Which I am. Think about it—everyone has a dark side. We simply exploit Stuart's.

JANE

What's his "dark side"? He made copies of his butt at The Big Box?

MAURA

I don't think that's enough.

JANE

Well, I know he's never been arrested.

MAURA

(busts her)

You ran a background check. You abused your authority.

An ND DETECTIVE stares at them.

JANE

Would you lower your voice? I wanted to know if a grown man who goes by Strawberry was arrested for child abuse or public urinating.

MAURA

The only dark thing I noticed about him were periorbital circles.

(off Jane's curious look)

Dark circles under his eyes. Stuart has severe allergies.

JANE

Oh, that's so helpful, Maura.
Lydia's really going to turn down a
house and medical insurance and
doggies because...wait...oh my
God... allergies?

MAURA

Severe allergies.

JANE

That's it!

Under which— Frost returns with COFFEE, SMART PHONE in his
other hand. He's moving fast: sits, taps keys as he talks.

FROST

Warrant came through. I've got
Josie's texts...
(looks at open email)
Okay, now we're talking...

On his computer screen, a TEXT MESSAGE from Josie to "Tito."
Josie's BOP photo appears, then her line of text: "The 1 u
like is PREGNANT." It's time-stamped: 1:15 p.m.

JANE

(reads off monitor)
To Tito: "The one you like is
pregnant." It's time-stamped right
after lunch.

MAURA

There's a response from this "Tito"
person.

Screen changes. Tito's BOP PHOTO and text: "Beat her down and
ink her."

MAURA (CONT'D)

"Beat her down and ink her." What
does that mean?

JANE

You can read Latin and you can't
understand that?

FROST

Gang unit lists Tito Varela as the
leader of Four Corners. He's out on
parole.

JANE

Tito wanted Isabella— and Josie
made it her job to deliver.

(CONTINUED)

FROST

Sounds right. Josie texted two friends after she heard from Tito.

Frost pulls up Josie's texts along with two MUGSHOTS of Latina women, 20s and tough. Jane looks at the photos. Josie sends the same text to both: "Ball up ink party 4 on Cortez."

MAURA

(reads texts)

"Ball up ink party 4 on Cortez."

(turns to Jane)

Latin is simpler.

JANE

They planned to ambush Isabella on Cortez Street until she curled up into a "ball." "4" means 4:00- right after work.

*

FROST

Maybe Tito finished her off in the church.

They're amped-up at the thought that maybe they have their killer. Jane realizes they might be able to prove he was at the church -

*

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*

JANE

Check and see if Tito's parole requires electronic monitoring.

Frost hits some keys.

FROST

Yeah, he's on an ankle bracelet...

(then; disappointed)

But he didn't leave his house from Friday to Sunday.

*

*

*

JANE

So Tito's not our killer...Let's go talk to Josie.

FROST

You okay if I take Frankie? He was really helpful.

JANE

Yeah. He needs the practice.

26

INT. BPD - INTERROGATION ROOM - DAY 3

26

Frost and Frankie interrogate JOSIE GARCIA. They start by showing her autopsy and crime scene photos of Isabella. As hardened as she is, she doesn't want to look.

FROST

Take a good look, Josie. She thought you were her friend.

JOSIE

She was dumb, then.

FRANKIE JR.

Dumb to tell you she was pregnant.

JOSIE

We didn't do that to her. We inked her. That's all.

FROST

Did a little more than that. You broke both of her arms.

JOSIE

Not on purpose.

FRANKIE JR.

Tito told you to ink her. Why? He want a relationship with her?

JOSIE

(like he's from Mars)
"Relationship?" Nah. He saw her, wanted to bang her.

FROST

So he wasn't the father of her baby?

JOSIE

Nah...That's why I had to tell Tito. She thought she could break away, didn't have to be part of Four Corners.

FROST

Do you know who the father was?

JOSIE

Some college boy.

FRANKIE JR.

What's his name?

(CONTINUED)

26

CONTINUED:

26

JOSIE

I don't know.

FROST

Think hard, Josie. You're still looking at murder.

JOSIE

What? Some guy she met in church. That's all I know.

26A

INT. DIVISION 1 CAFÉ - DAY 3

26A

Angela sits at a table, looks at photos of T.J. as Korsak enters.

KORSAK

Jane's told me bits and pieces about Tommy's predicament.

ANGELA

I can't even think about losing that little baby.

Bianca Valdez enters through the Lobby in the b.g., sees Korsak, heads toward him. She carries a brown PAPER BAG.

KORSAK

(low to Angela)

That's the mother of the girl we found in the church.

Angela looks up sympathetically. Bianca sees her— knows Angela knows.

BIANCA

Sergeant, I found something in the back of my daughter's closet.

She holds out the bag, looks down at the photos of T.J.

BIANCA (CONT'D)

Is that your baby?

ANGELA

Oh, gosh, no. It's my grandchild.

BIANCA

(fights back tears)

I'll never have a grandchild.

Angela jumps up, guides Bianca into a chair.

ANGELA

Let me get you some coffee.

(CONTINUED)

BIANCA

No, would you just sit with me.
Please look in the bag, Sergeant. I
don't know what it means...

*

Angela's eyes well with tears. Korsak pulls out an XL
Britmore College SWEATSHIRT.

KORSAK

Britmore College.

BIANCA

Do you know who it belongs to?

KORSAK

I might.

BIANCA

Then go. Find the man who killed my
baby.

OFF Korsak and Angela as Angela comforts Bianca.

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

Korsak pulls Samuel Morales' photo off of the clear board.

KORSAK

The church gardener's kid, Samuel
Morales, goes to Britmore.

Frost is already running Samuel's name.

FROST

...Running him...no arrest record.
I'll get his phone records and
credit cards.

KORSAK

I'll grab Jane. We'll bring him in.

INT. BPD - INTERROGATION ROOM - DAY 3

Jane and Korsak sit across from Samuel with an open file
FOLDER: PHONE RECORDS and CREDIT CARD RECORDS. Samuel stares
at a spot above Jane's head. He's non-responsive.

JANE

Samuel, we have the records right
here. You took the 6:00 p.m. train
from New Haven to Boston on Friday.

KORSAK

You came to Boston after Isabella called you on the prepaid phone you bought for her, didn't you?

Samuel doesn't respond at all. Jane tries again.

JANE

Did Isabella join a gang, get involved with someone else? That make you jealous, Sam?

SAMUEL

(quiet, seething)

Isabella wasn't in a gang. She should've gone to Britmore with me. She was brilliant...They inked her because she didn't want be part of Four Corners.

*
*
*
*
*

Jane and Korsak look at each other: Samuel's just let it slip that he saw Isabella before she died.

*
*

JANE

(carefully)

When did you see Isabella's tattoo?

*
*
*

SAMUEL

In the church. I met her there.

*
*

KORSAK

Why'd you kill her, Samuel?

SAMUEL

(lost in thought)

My dad told me we couldn't be seen together...or Four Corners gang-bangers would kill us both...

He stares off into space, remembering something.

SAMUEL (CONT'D)

I left her in the church...why... why did I do that?

KORSAK

You left her after you strangled her?

SAMUEL

He said he would...he said...he would take care of it...Oh, God...

He puts his head in his hands. Jane and Korsak look at each other: is he breaking down? About to admit he killed her?

(CONTINUED)

28

CONTINUED: (2)

28

SAMUEL (CONT'D)

I want Father Crowley. Get out of
here! I want to talk to Father
Crowley.

29

INT. BPD - HALLWAY OUTSIDE INTERROGATION ROOM - DAY 3

29

Jane and Korsak talk to Crowley before sending him into the
room.

(CONTINUED)

JANE

I think he might want to confess.

FATHER CROWLEY

Even if he does, it will not be
admissable because I can't testify.

KORSAK

Understood, Father. But maybe he'll
talk to us after he talks to you.

Jane OPENS the door. Samuel DANGLES from his belt which he's
tied to an industrial light fixture. He's hanged himself. *

JANE

He's still alive! Father, get an
ambulance!

Crowley runs to the squad room.

KORSAK

Frost! Help us! We've gotta get him
down.

JANE

Frost!

Frost is close by and rushes in.

FROST

I'm right here.

JANE

Oh, God, C'mon Samuel, c'mon...

All three lower Samuel's limp body...

END OF ACT FIVE

ACT SIX

30 **INT. BPD - HOMICIDE SQUAD ROOM - DAY 3**

30

Jane gets off the phone with the hospital. Korsak and Frost are as bummed as Jane is – what a sad fucking end to a tragic story. *

JANE

He's in critical condition, but he's alive.

KORSAK

What about brain damage?

JANE

They don't think so. There's plenty of damage to his larynx, though.

FROST

Damn...As soon as he's out of the hospital, he'll be going on trial for killing his girlfriend. *

Jane broods. Something's bothering her, something Samuel said.

JANE

Why did Samuel say his father wouldn't let him and Isabella be seen with gang-bangers? Frost, look up his father, Mateo Morales.

Frost bangs keys as Korsak gets up and paces.

KORSAK

Yeah...seemed like his father knew the gang would kill her once a banger like Tito had claimed her.

JANE

(repeating Samuel's words)
"He said he would take care of it..." What did that mean?

Frost turns his screen to show them Mateo Morales' GANG UNIT CARD from 1988.

FROST

Mateo Morales, Sam's father, was once a Four Corners Gang Member.

31 **INT. ST. EVILLIUS CHURCH - DAY 3**

31

Mateo prays for his son as he kneels in front of an altar with the same Virgin Mary statue we've seen. The table is full of lit candles. He clutches a BLACK-KNOTTED CORD ROSARY.

(CONTINUED)

ANGLE: Jane and Korsak slip in.

KORSAK

(low)

Look at the rosary.

Jane walks up to the altar table. Mateo sees her. She picks up an unlit red candle with a picture of St. Margaret of Cortona, Isabella's candle. Jane knows her saints.

JANE

St. Margaret of Cortona, the patron saint of single mothers. Isabella would've given up Samuel and raised their baby on her own so that Samuel could have a better life.

KORSAK

But you knew Samuel would never give up Isabella, didn't you?

Mateo lifts the rosary beads to his lips, silently prays.

JANE

Keep praying. I don't think it'll help. You told your son you'd take care of it. He thought you meant you'd help take care of him and his pregnant girlfriend.

KORSAK

Instead, you wrapped your rosary around Isabella's neck and strangled that 18-year-old girl.

A gloved Korsak takes the rosary from Mateo.

JANE

I think we'll find Isabella's DNA on that rosary.

MATEO

She belonged to them.

JANE

She wasn't a gang member.

MATEO

She was once they made her one. I had no choice. She was their property. They would've killed my son for taking her.

31

CONTINUED: (2)

31

JANE

You're under arrest for the murder
of Isabella Valdez.

32

INT. MAURA'S HOUSE - GREAT ROOM - NIGHT 3

32

Jane and Maura take T.J. from Lydia, who is with Strawberry.

LYDIA

It's really nice of you to babysit.

STUART

Yeah. I didn't know how I was going
to get Lyds here to my Big Box
going-away party. Copy Department
knows how to throw a party, that's
for sure.

Tommy enters with Jo Friday. The dog rushes over to greet
Lydia. Tommy's delighted to see T.J.

TOMMY

Hey, T.J.! Hey, buddy!

Strawberry begins to WHEEZE and SNEEZE.

STUART

I can't...be...near...animals.

Maura hands him a box of TISSUES as he drips and SNEEZES.

MAURA

Here, take these.

STUART

I gotta go...

LYDIA

You're allergic to dogs?

Stuart SNEEZES.

LYDIA (CONT'D)

All dogs?

He SNEEZES again- and backs out the door.

STUART

Take a shower- and call me...

Lydia stares open-mouthed at the door as it closes.

Jane and Maura eye each other.

(CONTINUED)

LYDIA

Take a shower?

Jane, Maura, Tommy and Lydia all stare at each other.

MAURA

We're happy to babysit...

JANE

Yeah, if you want to...do something. I mean, take advantage of free babysitters.

LYDIA

We can't go to the Big Box party.

TOMMY

You wanna go for a walk?

LYDIA

Yeah, sure. I'd like that.

They head out. Jane and Maura wait until the door closes. Then they turn and high-five each other.

JANE

Yes!

Maura lifts T.J.'s hand.

MAURA

High five, T.J.

JANE

Yeah, high five, baby. You don't want that old Strawberry guy.

MAURA

What do we do if Lydia picks Strawberry over pets?

JANE

I go rogue again, baby.

MAURA

We need to talk about your lawless behavior.

JANE

Not in front of the nephew, Maura.

OFF them both as they play with the baby...

END OF EPISODE