

rizzoli & isles



“Killer In High Heels”

Episode 403

#2M6253

Written By

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Directed By

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PRODUCTION DRAFT

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RIZZOLI & ISLES

403 “Killer In High Heels”

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

Tucker Franklin.....TBD
Taylor Franklin.....TBD
Brad Adams.....TBD
Well Dressed Man.....TBD
Senior Criminalist Susie Chang.....Tina Huang
Tom Martin.....Rick Chambers
Vivian Adams.....TBD
Carla Gomez.....TBD
Mary Pat O'Brien.....TBD
Dr. Vladimir Popov.....Elya Baskin

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SET LIST

INTERIORS

HIGH- END BENEFIT TENT
DIFFERENT AREA

MAURA'S HOUSE
KITCHEN
GREAT ROOM
ENTRYWAY

BPD

OBSERVATION ROOM
INTERROGATION ROOM
HOMICIDE SQUAD ROOM
LOBBY
DIVISION ONE CAFÉ
CAVANAUGH'S OFFICE
BRIC
OUTSIDE FORENSIC ANTHROPOLOGY ROOM
FORENSIC ANTHROPOLOGY ROOM
DOORWAY

MEDICAL EXAMINER'S OFFICE
MAURA'S OFFICE
CRIME LAB
AUTOPSY ROOM

SUFFOLK COUNTY JAIL
HOLDING CELL/Common Area
HALLWAY
I.P.S. ROOM (MARY PAT'S OFFICE)

JANE'S APARTMENT
LIVING ROOM

EXTERIORS

VALET PARKING

BOSTON (ESTABLISHING)

DOWNTOWN BOSTON STREET

HOLLOW VENOM NIGHT CLUB

RIZZOLI & ISLES

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DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-4, PT. 24	N1
5-20	D2
21-26	N2
27-36	D3
37	N3
38	D4

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PRONUNCIATION GUIDE

- PG. 13 Hyoid: hy·oid *adjective* \ 'hī-, ɔid\
of, relating to, or being the second postoral branchial arch from which the hyoid bone of the higher vertebrates is in part formed.
www.merriam-webster.com/dictionary/hyoid
- PG. 26 Ventromedial: ven·tro·me·di·al
Both ventral and medial; extending toward the ventral surface and the median line.
www.thefreedictionary.com/ventromedial
- PG. 26 Periaqueductal: peri·aq·ue·duc·tal
of, relating to, or being the gray matter which surrounds the aqueduct of Sylvius
www.merriam-webster.com/medical/periaqueductal
- PG. 37 Scopolamine: sco·pol·amine - noun \skō-'pä-lə-, mēn, -mən\
A poisonous alkaloid C₁₇H₂₁NO₄ similar to atropine that is found in various solanaceous plants and is used for its anticholinergic effects (as preventing nausea in motion sickness and inducing mydriasis) —called also *hyoscine*.
www.merriam-webster.com/dictionary/scopolamine
- PG. 47 Zygomatic: zy·go·mat·ic *adjective* \, zī-gə-'ma-tik\
of, relating to, constituting, or situated in the region of the zygomatic bone or zygomatic arch.
www.merriam-webster.com/dictionary/zygomatic
- PG. 49 Epiphyseal: ep·i·phys·e·al [ep-uh-fiz-ee-uh l], *adjective*
a part or process of a bone separated from the main body of the bone by a layer of cartilage and subsequently uniting with the bone through further ossification.
www.dictionary.reference.com/browse/epiphyseal

ACT ONE

1 **INT. HIGH-END BENEFIT TENT - NIGHT 1**

1

We're in the middle of a CHIC fundraiser for a well-heeled crowd of DONORS in cocktail wear.

On a PODIUM, TUCKER FRANKLIN, 30s, famous golf pro, finishes a speech with help from his gorgeous former model wife, TAYLOR FRANKLIN, late 20s-30s. Behind them, a BIG banner: "M.I.L.E. -- BONE MARROW IS LIFE FOR EVERYONE!" In smaller font: "Annual Fund Raising Gala." Near the banner is a massive photo of Tucker, Taylor and their 4-year-old son.

TUCKER

...and when the doctors told us
neither of us was a match for our
little boy -- and he'd die without
a bone marrow transplant -- we were
in despair...

FIND: DET. JANE RIZZOLI and DR. MAURA ISLES in the standing crowd. Different sizes of bar tables and stools are set up around the room. Maura wears a sleek cocktail dress. Jane has her work clothes on.

TAYLOR

The best day of my life was the day
an anonymous donor stepped up and
saved our son...

JANE

(low to Maura)
Don't tell me that was you.

MAURA

(low with a smile)
Funny.

TUCKER

...we knew we had to be the ones to
start M.I.L.E., a bone marrow
database that matches strangers
through DNA. But we could only do
it with help from all of you. Thank
you.

CLAPS AND CHEERS.

TAYLOR

Thank you all so much.

A beautifully dressed COUPLE walk by Jane and attempt to hand her their empty glasses. Jane holds up her own bottle of beer and gives them a flat smile.

(CONTINUED)

JANE

Sorry. I don't work here.

MAURA

I told you to wear a dress.

JANE

I only came because you said the food would be good.

A male CATER-WAITER offers them a silver cup of peanuts from a tray full of them. As Maura shakes him off --

JANE (CONT'D)

Hey, look! More peanuts. Why'd you tell me Wolfgang Puck was gonna cater?

MAURA

I thought he was. It was a last minute decision to put the money into the charity instead. Wouldn't hurt you to be a little charitable.

JANE

I paid eight bucks for the beer. Does that count?

A female CATER-WAITER stops by with a tray of pretzels.

JANE (CONT'D)

Oh, I couldn't. I'm stuffed.
(puts beer down, about to head out)
Can we go get something they don't serve in coach?

MAURA

I'm on the board of directors. I can't just leave.
(off Jane's look)
...Can I?

JANE

Live dangerously. Who would know?

TUCKER (O.S.)

Dr. Isles!

Tucker and Taylor walk up. They greet Maura.

TAYLOR

Thank you for all that you've done for M.I.L.E.

MAURA

Of course. It's such a wonderful cause. This is my colleague, Detective Jane Rizzoli.

TUCKER

Thanks for attending our event.

JANE

I should thank **you** for sinking that putt on the 18th at the Open. I won the office pool.

TUCKER

Golf fan, huh? You play?

JANE

That's a very unfair question from a pro who regularly shoots a 61.

Taylor pulls at Tucker, indicates a crowded bar table with SIX MEN, all well-dressed doctors.

TAYLOR

Time to work your magic on the Platinum Table.

TUCKER

Dr. Isles, any chance I could snag you? Those guys are all grumpy doctors.

TAYLOR

I have a bad feeling they only came for the food.

Maura hides a smile.

JANE

Who would do that?

TUCKER

I bet they'd open their wallets if I introduced them to the chief medical examiner.

MAURA

Happy to help.

Jane gives Maura a "Don't leave me here!" look as Maura and Tucker head to the doctors' table.

TAYLOR

Dr. Isles made a very generous contribution to M.I.L.E. this year.

(CONTINUED)

1

CONTINUED: (3)

1

JANE

Uh-huh...

Jane steals a glance across the room.

ANGLE: Tucker introduces Maura to one incredibly good-looking doctor. This is DR. BRAD ADAMS, 30s.

JANE (CONT'D)

That Maura, she's a giver.

TAYLOR

And what about you, Jane? Are you a giver?

JANE

Uh...

Jane blinks. Wasn't expecting that one.

TIME CUT TO:

2

INT. HIGH-END BENEFIT TENT - DIFFERENT AREA - NIGHT 1

2

Maura and Dr. Brad are mid-conversation. Tucker and the other doctors are mingling in other areas as Jane arrives. Maura has her back turned. Doesn't see Jane.

JANE

(to Dr. Brad)

Uh, 'scuz me.

(to Maura)

Can I borrow you for a sec?

MAURA

Excuse me.

(reads Jane's upset)

What's the matter?

JANE

What's the matter? If we don't get out of here, Taylor Franklin is going to help herself to what's left of my bank account.

MAURA

How much did you give her?

JANE

A thousand bucks. And she wants more!

MAURA

Just say no.

(CONTINUED)

JANE

I don't want to appear cheap.

Jane looks over Maura's shoulder, sees Taylor. Taylor looks up, makes a "Give me one minute" sign with her index finger.

JANE (CONT'D)

Oh, crap. She's coming. Can we please go?

MAURA

I'm having a really nice time.
Can't you mingle?

JANE

When have you ever seen me mingle?

A WELL-DRESSED MAN stops in front of Jane.

WELL-DRESSED MAN

Can I get some more peanuts?

JANE

We ran out.

The Man heads away. Maura looks over at Dr. Brad, who is talking about a bottle of red wine with a SOMMELIER.

MAURA

Can I at least introduce you? Brad is a charming conversationalist, a post-modern art aficionado, and a prominent colorectal surgeon.

JANE

I never thought I'd hear "charming" and "rectal" in the same sentence.

MAURA

Stop. Why don't you join us?

JANE

Listen to a butt doctor discuss art on an empty stomach?

(pulls out phone)

I don't think so. You stay. I'll call Frankie, see if he can get me.

Maura reaches into her bag for her keys.

MAURA

Take my car.

JANE

You sure?

(CONTINUED)

2

CONTINUED: (2)

2

MAURA

Yeah. I'll catch a cab.

Jane looks over at Brad.

JANE

No, I think you'll get a ride home.

3

INT. HIGH-END BENEFIT TENT - LATER - NIGHT 1

3

Maura and Brad sit together.

MAURA

I can't believe you've seen Hung Liu's work!

BRAD

Of course! The way she addresses issues of identity, marginality, sexism and racism is awe-inspiring.

MAURA

It's so refreshing to hear a man talk like this. Female artists have been so marginalized.

BRAD

(smiles at her)

God, I could talk to you all night.

MAURA

And I could talk to you...

Maura suddenly notices the time.

MAURA (CONT'D)

Wow, it's late. I should go.

(smiles as she stands.)

It's a school night.

BRAD

You sure?

A waiter arrives, hands Brad a bottle of red wine. He turns the label to show Maura.

MAURA

A 2006 Centenario Malbac? That's one of my favorites!

BRAD

(have a glass)

A rare wine for a rare woman.

(CONTINUED)

MAURA

Okay, one glass but then I have to go.

The waiter pours a glass, and Brad holds it out to Maura.

MAURA (CONT'D)

I'm going to regret this tomorrow.

She takes it as the waiter pours a second glass for Brad.

BRAD

What's tomorrow?

MAURA

Whatever the coroner's van drags in, some blood work to review, two trials to prep for but I'm also hoping to start the identification process on human remains discovered at a construction site.

BRAD

I did a rotation in forensic anthropology. I found it fascinating.

MAURA

I've had to wait for all the bones to come in -- just to be sure we're only dealing with one victim.

BRAD

So it's a homicide?

MAURA

An open case. I shouldn't really be talking about it.

BRAD

I'm sorry.

MAURA

No, it's okay. Tell me about your work.

BRAD

Even I don't want to talk about my work. Yours is a lot more interesting.

The heat builds as they stare at each other.

4 **EXT. VALET PARKING - NIGHT 1**

4

Maura, now in a chic raincoat, and Brad walk. There are a few cabs lined up but mostly valets pulling up with cars. PEOPLE leaving the benefit get matched with their cars.

MAURA

I still say you're wrong about
Cindy Sherman.

BRAD

Okay: I'll give you Cindy if you'll
give me Sandy Skolund.

MAURA

Deal. I'm still finding it hard to
believe that you know so much about
female artists.

BRAD

The female I'd really like to know
more about is you.

She smiles. Beat. Neither wants to end their night.

BRAD (CONT'D)

...There's no way I'm letting you
take a cab. C'mon.

As he takes her hand and leads her away from the valets --

BRAD (CONT'D)

I'm parked around the corner.
(off Maura's look)
I don't trust valets.

As he takes the lead, still holding her hand, his EXPRESSION
DARKENS. And suddenly we worry for Maura.

5 **EXT. BOSTON ESTABLISHING - NIGHT 1 TO DAY 2 TRANSITION**

5

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

6

ANGELA RIZZOLI has the BOSTON DISPATCH spread out on the
counter. She PUMPS her arms as she reads, doing some kind of
odd exercise. Jane rushes in.

JANE

Hey, Ma.
(shouts)
Maura!

No answer. Jane runs OFF-CAMERA to the foot of the stairs.

(CONTINUED)

JANE (O.S.) (CONT'D)

Maura?

(runs back in)

Where's Maura? We've got a homicide. She's not answering her phone, and I have her car.

ANGELA

She came in late. Maybe around five a.m.

JANE

You think she's still sleeping?

ANGELA

Maybe.

(re: newspaper article)

Are you working this case? So grisly...they found bones at the new mall site...Too bad...I wanted to shop there.

Jane glances at the headline: BONES DISCOVERED AT SITE OF NEW STONEHAVEN MALL.

Angela punches again.

JANE

What are you doing?

ANGELA

Maura and I have been watching self-defense videos. It makes me feel so empowered.

JANE

(fights not to laugh)

And I see why: you're getting good, Ma.

(hits "redial" on cell)

Maybe she went out for coffee..

They hear a phone VIBRATE. Jane follows it to the couch. Under a mound of pillows and a throw is Maura. Sound asleep. She's still in her coat and dress from the night before. Jane flicks Maura's phone from "vibrate" to "sound." It RINGS.

Maura still doesn't wake up.

JANE (CONT'D)

Maura!

Maura sits up, groggily answers her phone.

(CONTINUED)

MAURA
(into phone)
Hello...?

JANE
(into her own phone)
Hey, Maura. Did I wake you?

Maura still hasn't noticed Jane, who is right over her shoulder.

MAURA
Uh...well...let me see...

Jane gently takes the phone from Maura, who startles when she sees Jane.

MAURA (CONT'D)
(confused)
I'm talking to you on the phone...

JANE
What happened last night?

MAURA
I...ah, don't know. My head is
killing me.

JANE
(bemused)
That's it? No scientific
explanation for the effects of the
common hangover? Nothing about
lobes? Craniums? Dehydration?

Maura shakes her head, still trying to pull it together. Jane looks at Angela. Amusement has turned to concern.

JANE (CONT'D)
Ma, can you make her some coffee?

A working crime scene: tape and barricades and two Uniforms block a small crowd trying to get a look at a dead man inside an 80s-era Cadillac Cimarron. CSRUs and detectives work.

DET. VINCE KORSAK and DET. BARRY FROST walk up to the car. Inside the vehicle, the DEAD MAN in a suit is in the driver's seat, slumped over the wheel. Frost makes a face.

FROST
That is ugly.

KORSAK

Oh, come on. He's not even
bleeding.

FROST

I meant the car.

KORSAK

Some consider the Cadillac Cimarron
a classic.

FROST

Yeah, a classic mistake. One of the
fifty worst cars ever made.
(off Korsak's look)
Which means you owned one.

KORSAK

Yeah, so? That car required more
maintenance than any of my wives.

They look up to see Jane approaching with a still-groggy
Maura. Maura hasn't changed. She wears her coat and evening
dress. Korsak and Frost fight not to stare.

KORSAK (CONT'D)

Dr. Isles was wearing that when she
left last night...

FROST

(with a grin)
You can wear the same thing if it's
to The Walk of Shame.

KORSAK

Hey, watch yourself.

Jane shakes off Korsak's and Frost's curious looks: not now.

JANE

What do we have?

KORSAK

Adult male, mid-to-late 30s. Meter
Maid found him around seven a.m.
(points)
Keys in the ignition. No drag marks
outside the vehicle.

JANE

So he was killed inside the car.

KORSAK

Looks like he was punched in the
throat.

(CONTINUED)

He looks to Maura expectantly.

KORSAK (CONT'D)
Dr. Isles?

Maura doesn't respond.

JANE
Maura, what do you think?

MAURA
Uh...Is it bright out here?

JANE
Uh...you get an I.D.?

Maura is having difficulty focusing. Frost jumps in.

FROST
Not yet. I ran the plates. Car's
registered to Dorothy Macallister.
Deceased. Her son sold it for cash
last week, didn't get a name.

Maura steps towards the car. Korsak and Frost hang back.

KORSAK
(low)
Open bar at the charity event, huh?

JANE
I have no idea...

Maura rallies as she reaches the car and leans in to examine the victim. As she starts to move the body --

MAURA
Body's not in full rigor. Time of
death within the last eight hours.

Maura sees the man's face -- and starts to SHAKE. She backs away from the car.

JANE
Maura? What is it?

Jane turns from Maura to the body. FREEZES. It's Dr. Brad.

JANE (CONT'D)
...is this the guy from last night?

Maura nods, unable to speak. Frost is looking in the car. Jane and Korsak trade a look, then look at injuries to the victim's throat: deep bruising over the Adam's apple.

(CONTINUED)

KORSAK

There's a lot of bruising right
there...

MAURA

(numbly)

Possible fracture of the larynx
including the hyoid bone, thyroid
and cricoid cartilages...

JANE

When was the last time you saw him?

MAURA

(trying to remember)

...um...

FROST

Jane --

Frost is leaning into the car, pointing at something on the
floor mat.

INSERT: Maura's State I.D. badge.

JANE

What's your I.D. badge doing in the
victim's car?

Maura blinks, frightened, confused...

MAURA

(whispers)

I don't know...

SMASH TO BLACK.

END OF ACT ONE

ACT TWO

8

EXT. DOWNTOWN BOSTON STREET - DAY 2

8

Jane, Korsak and Frost. Maura is nearby, pacing. She fights to stay composed.

JANE

How do we keep this from turning into a media feeding frenzy? Paddy Doyle goes on trial next week.

KORSAK

(upset)

Hell, if I didn't know her, I'd rush to judgment. "Mob boss's daughter kills her date."

FROST

But we know Dr. Isles didn't do it. Maybe someone set her up. Wouldn't be that hard to steal her I.D., put it in his car.

LT. DET. SEAN CAVANAUGH joins them.

CAVANAUGH

Here's what I need to know: does she have an alibi?

JANE

(reluctant)

She can't account for her time between one and five a.m.

CAVANAUGH

What about witnesses? Anyone see them together?

JANE

(as though confessing)

Yeah...I saw them together...so did people at the benefit we attended.

CAVANAUGH

You got names?

KORSAK

We held off talking to the caterers.

CAVANAUGH

Why's that?

(CONTINUED)

KORSAK

Because it's Dr. Isles, Sean.

CAVANAUGH

What's she say happened?

Jane looks over at Maura. They exchange a look.

JANE

She says she can't remember anything.

FROST

And Dr. Isles doesn't lie.

CAVANAUGH

Okay, this is as bad as it gets.

(a beat as he thinks)

We gotta bring her in for questioning.

JANE

What?

KORSAK

How can we investigate her? We work with her.

CAVANAUGH

Every cop in Massachusetts has worked with her at some point. Right now, it's our investigation.

FROST

What about the autopsy?

CAVANAUGH

The Governor's already assigned Dr. Vladimir Popov to the case.

JANE

Popov? He can't find his own ass unless you put his hand on it!

Cavanaugh's phone RINGS. He makes a face.

CAVANAUGH

Get ready: this is gonna be worse than you shootin' Paddy Doyle.

(to phone as he heads off)

...Governor...yes, Sir, I can hear you...

Jane and Maura trade a look...

8

CONTINUED: (2)

8

JANE
(low, afraid)
I don't know what to do...

KORSAK
We gotta do our job, Jane.

9

INT. BPD - OBSERVATION ROOM - DAY 2

9

Jane, Cavanaugh and Korsak look through the glass at Maura. She seems small, wraps her coat around herself. Video camera is already taping Maura. Her image is on a monitor near them.

JANE
Do we have to do this to her? Look at her: something's off.

KORSAK
Yeah, she seemed out of it this morning. Like someone else was in her body.

CAVANAUGH
She a drinker?

JANE
No, I mean, wine...

KORSAK
Maybe somebody slipped a Roofie...

JANE
Yeah. The victim was a doctor.

CAVANAUGH
Get a tox screen after you interview her.

JANE
Why after? Why not now?

CAVANAUGH
We gotta treat her like everybody else.

KORSAK
(hates to say it)
Probably should do a rape kit, too.

JANE
Oh, God...

KORSAK
Jane, you want me to do the interview?

(CONTINUED)

JANE

No. I'll do it.

CAVANAUGH

You're not going in there unless you can go at her like any other suspect.

JANE

I can do that.

Frost enters quietly, folder in hand.

FROST

Ran a background on Brad Adams. You got to see this.

Jane takes the folder, looks at it. Shit...

INT. BPD - INTERROGATION ROOM / OBSERVATION ROOM - DAY 2 - 10 MINUTES LATER (INTERCUT)

Jane sits across from Maura, Frost's folder beside her.

JANE

Did Brad Adams tell you what he did for a living?

MAURA

Yes, I told you, Jane --

Jane's look stops her. Jane makes a gesture only Maura can see, indicates the video camera: this is being recorded.

MAURA (CONT'D)

He said he was a colorectal surgeon.

JANE

What did you talk about?

MAURA

Art, my work. He ordered one of my favorite wines...

JANE

Did you leave the benefit with him?

MAURA

Yes.

JANE

How did you get home?

MAURA

(foggy)

I...was going to take a cab...

Cavanaugh, Korsak and Frost watch.

KORSAK

Let's see if there's any record
with taxi companies.

FROST

(as he exits)

Okay.

JANE

Do you know how your badge got into
the victim's car?

MAURA

I...I'm not sure. Wait...I remember
walking past the valets...and
then...did he kiss me? I think he
blew me a kiss...

JANE

(that's bizarre)

He blew you a kiss?

Maura shrugs, at a loss.

JANE (CONT'D)

Do you remember anything after
that?

MAURA

(thinks, then)

Oh...oh, no...I...was in his car.

KORSAK

She just put herself at the murder
scene.

Jane opens the folder, slides a recent mug shot of Brad
across the table.

JANE

Brad Adams had a record for theft
and drug possession. He owed
\$39,000 in back child support. And
he wasn't a doctor. He worked as a
bouncer at night clubs.

Maura starts to become agitated. None of this makes sense.

(CONTINUED)

MAURA

I don't believe it...

CAVANAUGH

He played her...

KORSAK

The question is why.

Maura squirms, agitated.

MAURA

Is it hot in here?

She takes off her coat, reveals a series of BRUISES covering her inner arms. Maura sees Jane's face, looks down.

MAURA (CONT'D)

(clinical, soft)

...Multiple hematomas. Likely offensive in nature due to their location on the inner arm.

JANE

How did you get those bruises?

MAURA

This type of bruising would occur if I threw a punch -- and it was blocked by someone's arm.

Cavanaugh and Korsak react. Jane fights to stay steady.

JANE

Dr. Isles, are you saying you attacked Brad Adams?

MAURA

I don't know...maybe.

JANE

Why would you do that?

MAURA

...I was provoked...?

JANE

(dreads the answer)

Were you?

MAURA

It's a possible explanation for my injuries.

(MORE)

(CONTINUED)

10

CONTINUED: (3)

10

MAURA (CONT'D)

Research indicates even the most
docile human is capable of murder
in the right set of circumstances.

OFF Jane...

11

INT. BPD - OBSERVATION ROOM - DAY 2 - MINUTES LATER

11

Jane confers with Korsak and Cavanaugh as Maura sits
miserably on the other side of the glass.

JANE

What the hell do we do now?

CAVANAUGH

(as he exits)

Take pictures. Process her clothes.

Jane turns to Korsak, who is equally upset.

JANE

Vince, you think that's the right
call?

KORSAK

We don't have a choice. Better us
than anybody else, Jane.

Jane nods. Korsak exits, leaving Jane to stare through the
glass at her best friend...

12

INT. BPD - INTERROGATION ROOM - LATER - DAY 2

12

ON MAURA: we SWING AROUND HER as she steps out of her dress,
looking vulnerable in the harsh florescent light.

SENIOR CRIMINALIST SUSIE CHANG stands next to Jane, TYVEK
SUIT in one hand and a large evidence bag in the other.

SUSIE

I'm so sorry, Dr. Isles.

MAURA

You're only doing your job, Susie.

JANE

We're going to need your underwear,
too.

Maura nods, then takes the Tyvek from Susie. Susie exits.

MAURA

I've processed hundreds of
suspects, but I've never truly
understood how humiliating it is.

(CONTINUED)

12

CONTINUED:

12

JANE

Maura, I'm sorry...

MAURA

No, don't be...you didn't do this.

JANE

(a whisper)

You didn't either...

MAURA

Maybe I did. There's a void in my brain where there should be a memory. I've certainly felt the kind of rage it would take to inflict that injury --

JANE

Don't say any more, Maura.

13

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

13

Korsak and Frost watch a TV playing a live shot of TOM MARTIN in front of BPD. Two clear boards are up: on one, crime scene photos of Brad Adams; a candid shot of him at the M.I.L.E. benefit and looking cool as a bouncer in front of a club.

On the second, publicity photos of M.I.L.E. with Tucker and Taylor Franklin, candid photos of them and their guests at the benefit. Two of those "guests" are Jane and Maura.

TOM MARTIN

...Just weeks before her notorious dad, mobster Paddy Doyle, is set to go on trial for fifteen murders and countless RICO charges, Dr. Maura Isles is a murder suspect herself...

KORSAK

Turn it off.

Frost turns off the WZJT feed.

FROST

It's all over the internet...

KORSAK

What do we know about phoney doctor?

Frost pulls a photo of Brad Adams off the clear board.

FROST

He was a real asshole.

(CONTINUED)

Korsak pulls out various mugshots from Brad's B.O.P. folder as he talks.

KORSAK

He was also a thief and a drug dealer and a predator. That means, he had enemies.

As Frost turns his screen to show the Facebook page of Brad's ex, VIVIAN ADAMS in a photo with Brad. He's been crossed out. A caption reads, "Somebody Please Kill My Deadbeat Ex."

FROST

And a pretty pissed-off ex-wife. She wasn't getting a penny of that \$39,000 he owed in child support.

KORSAK

She'd at least get social security if he was dead...Let's bring her in for a chat.

Jane exits the elevators as DET. FRANKIE RIZZOLI JR. crosses to meet her. More people than usual MILL.

FRANKIE JR.

How's Maura?

JANE

Terrible.

FRANKIE JR.

How are you?

JANE

Not as bad as Maura.

FRANKIE JR.

What can I do?

JANE

Help her. Talk to everyone Brad Adams ever knew: neighbors, ex-wife, people he worked with at the clubs...Martinez cleared it since he had a history of drug arrests.

FRANKIE JR.

You got it.

Jane notices Angela step out of the cafe, clearly upset.

JANE

Make sure Ma's okay first, would you?

Frankie nods, heads over to console Angela.

ELEVATOR DOORS OPEN

Maura emerges, still in her Tyvek suit. She's escorted by two UNIFORMS.

JANE (CONT'D)

(to Uniforms)

Give us a minute.

They step away.

JANE (CONT'D)

You want me to call your lawyer?

Maura nods.

JANE (CONT'D)

You want me to call your parents?

MAURA

No.

JANE

They have to take you to the hospital for this.

MAURA

For a rape kit. I know the drill.
(reassuring)

Do your job, Jane. Whatever happens, happens.

JANE

Maura...

MAURA

I'm okay.

Uniforms step up and lead Maura past curious onlookers and a worried Angela and Frankie. At the door, Maura turns and looks back at Jane.

OFF this haunted exchange of looks, we --

CUT TO BLACK.

END OF ACT TWO

ACT THREE

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

15

A worried Angela is pouring Frankie a to-go cup of coffee.

ANGELA
How could they do that to Maura?
Marching her though the lobby?

FRANKIE JR.
They have to do it by the book, Ma.

ANGELA
There is no way Maura murdered
someone. Jane has to do something!

FRANKIE JR.
She is, Ma. They all are.

Frankie exits as Susie enters. Susie's been crying.

ANGELA
Aw, Susie, honey...

SUSIE
Do you have scotch?

ANGELA
No.

SUSIE
I don't drink scotch...Double
espresso. Whole milk today. And
when do you start serving fries?

ANGELA
I'll start now.

SUSIE
How 'bout you, how are you holding
up?

ANGELA
I'm worried sick. I know you're not
supposed to talk about it, but is
there anything you can tell me
about the dead man?

SUSIE
We have to wait until Dr. Popov
does the autopsy. He won't be here
until tomorrow --

(CONTINUED)

ANGELA

Wait -- Dr. Popov? Isn't he the one who brought a gallon of vodka and called me "girl"?

SUSIE

That sounds like him.

ANGELA

Uh-oh...Maura's really in trouble now.

Susie looks around to see if anyone can hear. Then --

SUSIE

I looked...and if I was a guesser, which I'm not, I'd say it appears the cause of death was asphyxiation due to a crushed trachea.

ANGELA

Could Maura crush a trachea?

SUSIE

Not like this. If I'm right, it was caused by a direct, powerful punch to the throat. Whoever did this knew what they were doing.

Angela FREEZES.

SUSIE (CONT'D)

You okay?

ANGELA

Uh...let me get your espresso started.

Angela turns, but we see her face: TERROR has landed on it.

Maura, in clean scrubs, quickly shoves papers into a briefcase as a Uniform stands guard at the door. Jane races in, surprised to see Maura.

JANE

You're back. What're you doing here?

MAURA

Everything I can before Popov shows up pickled.

(tries to smile)

(MORE)

MAURA (CONT'D)

That's kind of funny, right?
Pickled Popov...

JANE

You gotta get out of here. You
can't be working the case.

MAURA

Am I under arrest?

JANE

No...

MAURA

Is my tox screen back?

JANE

Not yet. Do you think you might've
been drugged?

MAURA

I had a lot wine...who knows...

JANE

What did they say at the hospital?

MAURA

...no evidence of sexual assault.

JANE

Good.

MAURA

(not really)
I could've claimed self defense.

JANE

(scared by Maura's
admission)
...have you remembered something?

MAURA

No...I've just read too much about
the science of murder. In the
presence of a threat, the brain
activity shifts from the
ventromedial prefrontal cortex to
the midbrain periaqueductal gray.

JANE

I don't what that means, and for
once, I don't want to know.

MAURA
(re: her arms)
These bruises say rage -- my rage.

CAVANAUGH (O.S.)
Dr. Isles!

They turn to see an irate Cavanaugh standing in the door.

CAVANAUGH (CONT'D)
What the hell? Clear out of this office. Now.
(turns to Uniform)
Kelly, get her out of here.

JANE
This was my fault.

MAURA
Jane, it's okay. Lieutenant --

CAVANAUGH
(cuts her off)
What're you thinking, Rizzoli?

JANE
I'm sorry, Sir.

Jane watches Maura exit.

Korsak and Frost face Brad Adams ex, VIVIAN ADAMS, mid-30s, once very pretty, now beat up by life. Vivian looks at a crime scene photo of Brad like it's the back of a cereal box.

KORSAK
You don't look too sad.

VIVIAN
Me? I'm trying not to smile.

Korsak and Frost look at each other.

VIVIAN (CONT'D)
You know, I get all his things.

FROST
Where were you last night?

VIVIAN
Trying to make enough money to feed his kid.

KORSAK

You a working girl, Vivian?

VIVIAN

I'm a massage therapist.

She leans in, not flirting but almost businesslike as she displays cleavage and slides a business card toward each of them. There's a semi-risque photo of her.

INSERT: Vivian's Hot Hands. Come in for Your Happy Ending.

VIVIAN (CONT'D)

I'll give you the cop discount.

KORSAK

And I'll give you eighteen months in Framingham unless you tell us exactly where you were last night.

VIVIAN

I was with a client.

FROST

We'll need to talk to him.

VIVIAN

His name's "John." If you find him, tell him he's a lousy tipper.

Jane, Korsak, Frost. Clear boards are up and now include the Facebook photo of Vivian and Brad.

KORSAK

Happy Hands Vivian has been picked up a couple of times.

JANE

So maybe she got one of her clients to do her a favor -- take her husband out.

FROST

She's got a lot of clients who are cops.

JANE

A cop could've set Maura up...

KORSAK

Yeah. That's a lot of free happy endings...

FROST

She's not cooperating. We'll have to do a lot of digging to come up with a client list.

KORSAK

And in the mean time, what do we do with the fifty people who saw Maura leave with the victim?

JANE

Anyone see them get into his car?

FROST

No.

JANE

Okay, that's good. Has CSRU finished going through the car?

KORSAK

Not yet.

Jane looks at the photo of Tucker and Taylor.

JANE

What about Tucker and Taylor Franklin? Was Brad Adams on their guest list?

KORSAK

Publicist and the executive director said he wasn't, and they'd never heard of the guy.

Jane lifts Vivian's card off of Korsak's desk.

JANE

It's the ex-wife...let's go at her again.

A KNOCK. Cavanaugh looks up from his desk to see Angela in the doorway.

CAVANAUGH

Angela...

He sees how upset she is, walks over and closes the door.

CAVANAUGH (CONT'D)

What's the matter, honey?

(realizes)

(MORE)

19

CONTINUED:

19

CAVANAUGH (CONT'D)

...that was stupid...I mean, other than Dr. Isles.

ANGELA

Sean, I have something I need to show you.

CAVANAUGH

Okay.

ANGELA

But before I do, do you think Maura did this?

CAVANAUGH

Ang, I can't talk about it.

ANGELA

I wish I'd never tried to --

CAVANAUGH

Tried to what?

ANGELA

(holds out cellphone)
Here.

CAVANAUGH

Why are you giving me your phone?

ANGELA

You need to see something.

20

INT. BPD - BRIC - DAY 2

20

We're CLOSE ON a BRIC MONITOR. Angela's cellphone video plays. Jane, Korsak, Frost and Cavanaugh fan out around the room. Angela hovers behind them all. She can't look at Jane.

ON MONITOR: Maura is in workout gear. She's talking to Angela, showing her some martial arts moves.

MAURA (ON VIDEO)

...I just learned this one. It's called the horizontal elbow strike. It's one of the most effective tools in close-quarter combat.

ANGELA (O.S.)(ON VIDEO)

When am I going to be in close-quarter combat?

MAURA (ON VIDEO)

You can literally kill a man with this move. Hold up the board.

(CONTINUED)

INSERT: BRIC MONITOR. Cellphone continues to tape as Angela sets it down on a high counter. We see Angela as she steps into frame, holding a pine board up for Maura to strike.

MAURA (ON VIDEO) (CONT'D)
Brace yourself. Ready?

ANGELA (ON VIDEO)
Ready. Good thing I trust you.

Maura throws a hard elbow strike, BREAKS THE BOARD IN TWO. She gives an enthusiastic whoop. Angela claps and cheers. The screen goes dark.

JANE
So what? So she can break a board.

CAVANAUGH
Put yourself in a courtroom and act like a cop, Rizzoli.

KORSAK
(fast and low, like he's heard it a million times)
It demonstrates that the suspect had the knowledge and skill to perform the underlying act that caused the murder.

Jane looks at Angela who turns and exits as Susie enters.

SUSIE
Dr. Isles' tox screen is back...

She hands it to Jane who looks at it.

JANE
No Rohypnol in Maura's system.

SUSIE
(hates to say it)
We also matched the skin found under Dr. Isles' nails to...

KORSAK
To the victim?

SUSIE
Yes.

Frost's computer DINGS. He reads an email.

CAVANAUGH
That from CSRU?

FROST

Dr. Isles' fingerprints and hair
were in the backseat of the
victim's car.

INT. MAURA'S HOUSE - ENTRYWAY - NIGHT 2

Maura is feeding Bass. She's coaxing the desert tortoise, who
is on the entryway floor. She holds out bits of dandelion
greens, endive and parsley.

MAURA

You didn't touch your alfalfa
hay...come on, Bass. I have
dandelion greens and endive with
parsley.

DOORBELL rings. Maura brightens as she opens it, sees Jane.

MAURA (CONT'D)

I can't get Bass to eat. He's
definitely reacting to the stress
in his environment --

Maura moves to let Jane in, sees Korsak and Frost behind her.
The light goes out in Maura's eyes.

MAURA (CONT'D)

Oh, no...

JANE

I'm so sorry.

Jane takes a breath, hating what she has to say.

JANE (CONT'D)

Maura Isles, you're under arrest
for the murder of Brad Adams.

Korsak and Frost reluctantly step forward.

OFF JANE AND MAURA.

END OF ACT THREE

ACT FOUR

22

**INT. SUFFOLK COUNTY JAIL - HOLDING CELL - COMMON AREA -
NIGHT 2**

22

The BUZZ of a massive jail door into a common area SOUNDS as Maura is walked in by two FEMALE GUARDS. Maura has on a dark green jumpsuit like the other twelve hard-core FEMALE PRISONERS. They're an assortment of drug addicts, prostitutes, and murder suspects. They all stare at Maura.

CARLA GOMEZ, 40s, tats, street-worn and menacing, takes a step toward Maura, looks her up and down.

CARLA

I know you. You're the bitch that put my old man away.

MAURA

No, that wasn't me.

CARLA

Yeah, it was. I seen you before.

MAURA

Many studies have indicated that eyewitness identifications can be wrong in up to thirty-five percent of cases. When you take into account lighting, distance, and visual acuity.

CARLA

You even sound like a cop.

MAURA

Actually, I'm the Chief Medical Examiner for the Commonwealth of Massachusetts.

Carla turns to the others in the cell, vindicated.

CARLA

She's a cop.

Menacing stares all turn on Maura. Carla steps closer.

CARLA (CONT'D)

This little bird picked the wrong place to land.

Carla THROWS a punch. Hits Maura in the face. Out of nowhere, a big, well-built female guard, MARY PAT O'BRIEN, 30s, GRABS Carla. A male guard is with her.

(CONTINUED)

MARY PAT

Get off her, Gomez. You're getting
two chits for that.

Mary Pat hands off Carla to the male guard. Maura touches her
cheek where Carla's fist landed.

MAURA

Thank you.

MARY PAT

You okay? You need medical
attention?

MAURA

Could I get some ice?

MARY PAT

You got it.
(low)
Paddy Doyle sends his regards.

MAURA

What?

MARY PAT

I'll have 'em bring that ice. You
need anything else, you ask for
Mary Pat, you hear?

Maura stands there stunned as Mary Pat exits.

Jane does a sniff test on cottage cheese in her fridge -- it
fails. She opens a jar of olives, pours ketchup on it.

FRANKIE JR.

You're not really going to eat that
are you?

Frankie sits at the kitchen counter.

JANE

I'm hungry. Tell me what you got on
Brad Adams.

Frankie pulls out a notepad.

FRANKIE JR.

Local boy. He's been working as a
bouncer for the last few years all
over town. He was employed at this
high-end club, "Hollow Venom," for
about a year.

JANE

Lot of celebrities go there.

FRANKIE JR.

Word is Brad was the hook-up for drugs and women. He's an Ivy League drop out. Life fell apart when he developed a drug habit.

JANE

Smart con man...Explains how he managed to convince Maura he was a doctor.

They hear a knock.

FRANKIE JR.

I can go if you're expecting someone --

JANE

Oh, yeah. Big romantic evening planned while my best friend spends the night avoiding the showers in a women's prison.

Jane opens the door. It's Angela.

ANGELA

May I come in?

Jane steps aside, won't meet Angela's eyes.

FRANKIE JR.

Come on, Jane.

JANE

What? I'm not stopping her.

ANGELA

(gathers herself)

I'm sick about what happened today.

JANE

Me, too. Why did you give that to Cavanaugh?

ANGELA

Because I couldn't give it to you.

JANE

Why not, Ma?

FRANKIE JR.

Jane, be real. You've got her hair
and fingerprints in his car, his
skin under her nails...it's not
Ma's fault she's in jail --

JANE

Why'd you go to your boyfriend
instead of to me?

ANGELA

I was protecting you. I didn't want
to put you in that position --
trying to decide what to do with
that video.

JANE

(tortured, not angry)
Oh, I know what I would've done. I
would've deleted it.

ANGELA

(heart breaks for Jane)
Oh, honey. The cop in you would
hate yourself if you'd done that.

FRANKIE JR.

And you would've been charged with
obstructing justice.

JANE

(miserable)
Most I'd get is a year in jail.
Maura's looking at life.

**INT. SUFFOLK COUNTY JAIL - HOLDING CELL COMMON AREA-
NIGHT 2**

Maura, her cheek bruised and red, huddles by herself in a
corner. Carla paces with nervous energy, throwing an
occasional glance Maura's way. The guard, Mary Pat, BUZZES
open the door and enters.

MARY PAT

Gomez, let's go.

CARLA

You lettin' me out?

MARY PAT

I'm escorting you to Isolation.

Mary Pat throws Maura a look: this is for you.

Carla makes a point of passing by Maura.

(CONTINUED)

CARLA

I'll be back.

She BLOWS MAURA A KISS -- scary -- but Maura's mind is suddenly somewhere else. She GASPS as a MEMORY IS TRIGGERED:

FLASHBACK: CLOSE ON Maura as she looks up with a smile. WHOOSH! POWDER is BLOWN from a GLOVED HAND into her face.

BACK TO THE SCENE: Maura's suddenly energized.

MAURA

Excuse me, Mary Pat. I need to make a call.

INT. SUFFOLK COUNTY JAIL - HALLWAY/HOLDING CELL - NIGHT 2 25

Jane, badge around her neck, hustles down the hall towards the holding cell. She's buzzed in by Mary Pat, heads over to talk to Maura.

JANE

What is it? What happened to your face?

MAURA

(urgent)

I need you to get Susie to do another tox screen.

JANE

We did one. You were clean.

MAURA

No. She has to do a specific screen for scopolamine.

JANE

Scopolamine?

MAURA

Remember when I said I thought he blew me a kiss? Scopolamine is also called "The Devil's Breath." It can be administered by blowing it in someone's face.

JANE

That could explain a lot of this.

Maura looks down at her bruises.

MAURA

What explains this?

JANE

You probably tried to get away.

Jane looks around at the other female prisoners.

JANE (CONT'D)

Which one hit you?

MAURA

It won't happen again.

JANE

Oh, I'm sure it was just a misunderstanding. Did you borrow someone's shank?

MAURA

No, it won't happen again. Paddy put the word out...

JANE

That's not good, Maura.

MAURA

It's keeping me alive.

JANE

Not for long. Anyone looking to hurt Paddy will go after you.

MAURA

Oh, God...Get me out of here, Jane.

Korsak and Frost, both in just-rolled-out-of-bed casual clothes, have just arrived as Jane runs in.

JANE

Thank you. Did I get you out of bed?

KORSAK

Couldn't sleep.

(re: Frost)

But I think you pulled loverboy from between the sheets.

Jane looks at Frost, who smiles.

JANE

Hot date?

FROST

Not any more...How soon before we know if it was scopolamine?

JANE

Susie's working on it, but it's going to take at least a few hours.

KORSAK

It's a street drug from South America.

FROST

(off his computer)

Says it turns you into a zombie.

KORSAK

Knew a guy who got dosed with it in Colombia. Dumb place to vacation, you ask me. The second you're hit with it, you'll do anything you're told to do -- and not remember doing it. He gave up his ATM code.

JANE

It's also used as a date rape drug, but Maura wasn't raped.

(thinking out loud)

...so did Brad use the drug on her to empty her bank accounts?

FROST

Even if he did, somebody still had to kill him. You think he had an accomplice?

JANE

Maybe. Did you look into Brad's financials?

FROST

(as he calls it up)

...His bank balance was pretty low...wait, what have we here? A deposit for \$9,500 bucks.

KORSAK

(looks at Frost's screen)

A week before the charity event?

JANE

He knew the kind of art she liked, her favorite wine...Maura doesn't even have a Facebook page...

(CONTINUED)

FROST

But she has an interview in "La Femme Vivant Monthly."
(as he turns screen)
There's a big profile. It's all here: the wine, art, details about her job.

KORSAK

So he **did** play her...He went to that benefit to find her.

JANE

Ninety-five hundred in cash says to me he was paid to do it.

FROST

...then he got killed for his trouble.

JANE

Korsak, you said this drug will make you do whatever you're told to do. Let's check her bank accounts, Frost. And if he didn't take her money, what was he after?

Jane, Korsak and Frost stand in front of Cavanaugh's desk. They've been up all night and are rough around the edges.

JANE

We have a theory --

CAVANAUGH

(encouraging)
He gave her some zombie drug so he could rob her? Wiped out her bank account?

KORSAK

As far as we can tell, he didn't take anything.

CAVANAUGH

So if he didn't rob her or sexually assault her, what did he do?

JANE

We think he wanted her I.D. card.

Jane hands Cavanaugh a printout.

FROST

Dr. Isles' card was swiped to enter
the M.E.'s office at 2:04 a.m.

CAVANAUGH

Good. Let's get the video.

JANE

There isn't any.

CAVANAUGH

(getting testy)

There isn't any?

KORSAK

Dr. Isles was under the drug's
influence which means she might've
told him how to avoid the cameras --
you can take the funeral parlor
drop-off ramp. No cameras there.

CAVANAUGH

You don't break into a place unless
you want something. So what'd he
take?

JANE

We haven't found anything
missing...yet.

CAVANAUGH

(last chance)

But you have prints?

JANE

We believe he wore gloves.

He shows them the Boston Dispatch's morning headline: "CHIEF
MEDICAL EXAMINER ARRESTED FOR MURDER" with a photo of Maura.

CAVANAUGH

You don't have a theory. You've got
wishful thinking.

OFF JANE, defeated.

END OF ACT FOUR

ACT FIVE

28 **INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - DAY 3** 28

Jane, Korsak, Frost and Susie have torn the place apart.

JANE

And you're sure there's nothing gone?

SUSIE

All the equipment, all the forensic specimens, all the bodies in the morgue...it's all accounted for.

JANE

What're we missing?

SUSIE

The tox screen confirmed the scopolamine. Isn't that enough?

KORSAK

'Fraid not.

Jane looks around. Stares at a door and heads toward it.

JANE

Susie, didn't there used to be a cabinet here?

SUSIE

We had to move it to get into the Forensic Anthropology storage.

KORSAK

The what?

SUSIE

The bone room. It's hardly ever used. Dr. Isles had an ongoing case, so she needed access.

Jane looks hopefully at Korsak and Frost as they head toward it.

29 **INT. BPD - HALLWAY OUTSIDE FORENSIC ANTHROPOLOGY ROOM - DAY 3 - MINUTES LATER** 29

Jane's followed by Susie, Frost and Korsak as they approach another door. A sign reads "Forensic Anthropology." Jane tries the handle. The door's locked.

FROST

There's a keypad.

(CONTINUED)

29

CONTINUED:

29

INSERT: TOUCH-SCREEN KEYPAD next to the door.

SUSIE

Dr. Isles gave me the combination.

Susie peels off a latex glove. Reaches toward the pad.

JANE

Don't touch it. Frost, look at it.

FROST

It's a heat-activated touch screen.
If Brad tried to get in, he'd have
to take off his gloves.

KORSAK

I might be able to lift a print.

30

**INT. BPD - FORENSIC ANTHROPOLOGY ROOM - DOORWAY /
INSIDE ROOM - DAY 3 - MINUTES LATER**

30

CLOSE ON the KEYPAD, which is now smudged with black print powder. Korsak places a fingerprint "lift" onto the keypad. As he does this, We MOVE PAST HIM --

Into the room where Jane, Frost and Susie are on the hunt. The room is lined with hundreds of shallow metal DRAWERS containing remains. Two METAL EXAMINATION TABLES with an array of HUMAN BONES in the center of the room.

Frost opens drawer 1522 with a full skeleton of an adolescent boy. Frost checks the label.

FROST

1522...full skeletal remains of a
teenage John Doe...Looks like it's
all here.

Susie looks in the open drawer, then checks an inventory on her tablet. Nods.

SUSIE

1522. Got it.

Korsak comes in.

KORSAK

I got it, too. Looks like a right
index finger.

JANE

That's great, Korsak.

(CONTINUED)

KORSAK

Latent prints is running it right now.

Jane opens another drawer to find an adult female skull.

JANE

1499: adult female skull. Yup.

Jane opens the next drawer: 1500. Her expression changes.

JANE (CONT'D)

1500 is...empty. Susie, check the inventory. Is it supposed to be empty?

SUSIE

(as she checks)

No.

JANE

What's supposed to be in there?

PRE-LAP:

MAURA (V.O.)

Bones that were discovered at the Stonehaven mall site.

31

INT. SUFFOLK COUNTY JAIL - I.P.S. [INTERNAL PERIMETER SECURITY] OFFICE - MARY PAT'S OFFICE - DAY 3

31

Maura sits at a metal table in the sparse office, using Mary Pat's laptop to Skype with Jane, Susie and Frost. Mary Pat is nearby, reading a newspaper.

32

INT. BPD - BRIC - SAME (INTERCUT)

32

Jane, Susie and Frost. Frost uses the MRL.

JANE

They were in that drawer?

MAURA

I couldn't begin the forensic identification process until all the recovery was complete, but I had a near-complete skeleton.

JANE

What can you tell us about those bones?

MAURA

I'd only be guessing...

JANE

Okay. Never mind. Have fun in prison. Tell Paddy "hi" from me.

Mary Pat looks up.

MARY PAT

Be happy to pass that along.

MAURA

Point taken. I hate doing this: victim was female. In her 20s.

JANE

Frost, start checking the N.C.I.C. Missing Persons database.

FROST

(as he swipes)
Not much to go on...

JANE

What about height?

MAURA

I didn't have enough of the femur and rib cage yet.

JANE

So between five and six feet?

MAURA

Yes, I think I could agree to that.

FROST

Oh, that's a big help. You sure it wasn't between four and seven feet?

MAURA

Seven feet?

Jane looks at Frost; she knows how to play Maura:

JANE

Frost, make her five-foot-six.

MAURA

What? No. The long bone indicated she was taller: 5'9" to 5'11".

Jane and Frost share a smile as he refines his search.

JANE

What about weight?

(CONTINUED)

MAURA

...I know what you're doing. You're going to say she was 300 pounds so I'll say, no, she was approximately one-ten to one-twenty.

JANE

You get that Frost?
(to Maura)
See? Was that so hard?

FROST

We need to know when she disappeared.

MAURA

Isn't that police work?

JANE

Maura, how long was she in the ground?

MAURA

The average decomposition time for a human body is six to twelve months.

FROST

She'll be up for parole by the time we're done with this.

MAURA

Nine to twelve months.

Frost smiles as he furiously swipes the MRL screen. SIX PHOTOGRAPHS appear on each of the BRIC screens.

FROST

I got six hits.

JANE

Maura, can you see them?

Photos appear on Maura's computer. She studies them intently.

MAURA

Yes.

JANE

Is it one of those women?

MAURA

I don't know. Susie, there are crime scene photos of the bones.

(CONTINUED)

SUSIE

(as she calls up photo on
another computer)

I have them right here.

A crime scene photo of a dirt-encrusted SKULL on a blue tarp appears on Susie's and Maura's screens. Maura scrutinizes it.

MAURA

The distance between the conical orbits, the size and symmetry of the nasal opening, the pronounced zygomatic bones...

JANE

Tick-tock, tick-tock...

MAURA

I really need more comparable data.

JANE

You really need to sleep in your own bed.

MAURA

Judging by the broad, round facial projection, she's likely negroid.

FROST

Thinking that term could use a 21st century update.

MAURA

She's probably from Africa or South America...so I'd have to go with number five. Susie, what do you think?

SUSIE

Definitely number five.

Frost brings the image up: an exotic young woman.

FROST

Sofia Alvares, twenty-three.
Brazilian swimsuit model.

JANE

Went missing ten months ago.

Korsak hustles in, holding up a file.

KORSAK

Got it -- we matched the print on the keypad to Brad Adams.

(CONTINUED)

JANE

We can prove he was here.

MAURA

Why would he want those bones?...Susie, I want to see all the photographs of the bones.

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

Brad Adams' body lies on an examination table. On the table next to him, Susie has arranged PHOTOGRAPHS of the Stonehaven bones to make a nearly complete VIRTUAL SKELETON.

Jane, Korsak and Frost look on as Susie passes a tiny GoPro VIDEO CAMERA over the photos of the bones.

We see Maura on a second monitor as she watches the image intently until...

MAURA

Stop right there.

Susie is pointing the camera at a photograph of the skeleton's NECK.

MAURA (CONT'D)

Go closer on the hyoid.
(studies, then, sure)
There's the cause of death: crushed hyoid bone. I'd like to see Brad's injuries.

Susie aims a laptop camera at Brad's neck.

MAURA (CONT'D)

I cannot believe I'm about to be this reckless.

JANE

You're in jail. Ask the guard: they don't add time for guessing.

MAURA

Cause of death appears to be the same for both.

KORSAK

I'm thinking we got one killer: same person killed both Brad and Sofia.

FROST

And our killer paid Brad almost ten grand to hit on Maura and get her I.D. card.

JANE

That's because a year ago, he killed Sofia and dumped her in what he thought was a deserted field but was actually a development site for a mall.

KORSAK

It was big news when those remains were found. He knew he had to get Sofia's bones out of here before she was identified.

FROST

Why was he so sure these bones would tie him to Sofia?

SUSIE

Wait, I just thought of something. One more box of remains came in today.

JANE

Brad missed a box...fingers crossed, people.

SUSIE

They're just bone fragments. But I started laying them out here.

Susie holds the laptop over butcher paper spread across an autopsy table. There is an assortment of about a dozen bone FRAGMENTS, stained from soil. None is longer than an inch.

MAURA

Isolate that small bone on the left.

Susie follows her directions.

MAURA (CONT'D)

Describe it to me.

SUSIE

Fragment approximately 8mm long, with an epiphyseal end.

(CONTINUED)

MAURA

(realizing)

It's not a bone fragment. It's a fetal clavicle.

JANE

She was pregnant?

MAURA

Somewhere between eight and nine weeks. That's what the killer was afraid of: fetal DNA would tie him to Sofia.

JANE

(finishes thought)

...if the killer was the father of her baby.

END OF ACT FIVE

ACT SIX

34

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

34

CLOSE ON a series of model portfolio shots of the late Brazilian model Sofia Alvares: sportswear, bathing suits, resort wear. She's beautiful.

Frost works at his computer, Korsak at his desk.

JANE

(to phone)

Thanks, Susie.

(hangs up; then)

Susie was able to extract fetal DNA from that fetal clavicle bone.

KORSAK

Did she compare it to Brad's DNA?

JANE

Yeah. He's not the father. Let's run it through CODIS now.

Frost finds something.

FROST

Hey, Korsak: you're gonna be glad you didn't fall asleep in the break room. Look at this.

He turns his screen toward them. On it, a TMZ-style VIDEO of Sofia and a group of SUPERMODELS breezing into a club.

KORSAK

Is that Sofia?

FROST

And her supermodel pals.

JANE

What's the name of that club?

FROST

"Hollow Venom."

He FREEZES the image: Sofia is giving the DOORMAN a kiss on the cheek. Jane takes a step closer. Cavanaugh enters.

JANE

That's Brad Adams.

KORSAK

There we go: a connection between Sofia and Brad.

(CONTINUED)

CAVANAUGH

(dose of reality)

Too bad our medical examiner is confirming that our victims were killed by the same person from a jail cell.

JANE

(deflated)

Oh...

KORSAK

We're gonna need that same finding from Dr. Popov...

JANE

The only thing I'm certain Popov will find is chilled vodka...all that equipment, there must be something we can do...

Jane pulls Susie in.

SUSIE

I can't! It's a criminal violation, and it could ruin the evidence for court.

JANE

I'm not asking you to cut him open. I just want to look at his hyoid bone, see if it was crushed like Sofia's. What about that fluoroscope thing? Or an MRI or an x-ray?

SUSIE

That won't tell you enough.

Susie looks around, sees the ULTRASOUND MACHINE on a cart.

SUSIE (CONT'D)

Maybe the ultrasound...

As she grabs the ultrasound WAND, runs it across his neck --

SUSIE (CONT'D)

We can look at the tissue below the surface.

Susie passes the wand over Brad's throat while Jane watches the ultrasound's MONITOR.

JANE

That's all bruising, right?

SUSIE

There's a distinctive subdural hematoma, yes.

JANE

The shape of that bruise doesn't look like it was caused by an elbow strike.

SUSIE

It's more consistent with the shape of --

JANE

A closed fist. That's weird. Why are those marks there?

SUSIE

These two distinctive oval marks? I don't know what would leave marks like that.

Jane studies the ultrasound monitor closely.

JANE

It's more than we had before. Good job, Susie. Maura would be proud of you.

SUSIE

She's my hero.
(off Jane's look)
You are, too. But...she's an M.D.

Jane's phone buzzes a text from Korsak. She reads it.

JANE

Okay, Korsak is my hero. He got a hit on the fetal DNA. I think we just I.D.'d Sofia's baby daddy.

Jane rushes in. Korsak is at the MRL. Frost is nearby.

KORSAK

You're not gonna believe this.

FROST

Yeah, you're not. Bear Paws didn't break the equipment.

Korsak swipes the screen. A photo POPS up on a BRIC monitor. It's golfer Tucker Franklin.

JANE

Tucker Franklin was the father of Sofia's baby?

Korsak swipes again. A DNA search file for M.I.L.E. appears. It's comparison photos of the two strands of DNA.

KORSAK

Nothing came up on CODIS. So we ran it through other DNA databases. Tucker's DNA was on file with his bone marrow charity.

JANE

...Tucker introduced Maura to Brad.

FROST

Because they knew each other. Look at this.

A PAPARAZZI PHOTOGRAPH on his screen of Tucker as he enters "Hollow Venom" and shakes the bouncer's hand: Brad Adams.

KORSAK

Tucker's going into a fancy club. And look at him greet his bouncer friend, Brad.

JANE

Frankie said Brad hooked celebrities up with drugs and women.

As Frost swipes and recalls the photo of Sofia and her model gal-pals entering the same club --

JANE (CONT'D)

Looks like Brad hooked Tucker up with Sofia, but Sofia got in the family way.

FROST

The only way Tucker holds on to fat endorsement deals and his marriage is to eliminate her.

KORSAK

Once those bones surfaced, he knew it was only a matter of time before Maura identified Sofia and tied Tucker's DNA to their unborn baby.

FROST

But why did Tucker kill Brad?

JANE

Tucker wasn't about to leave a witness. One good punch to the throat.

FROST

With brass knuckles...no golf superstar is going to hurt that million-dollar grip.

KORSAK

We don't have enough probable cause to arrest him.

JANE

We do have enough to question him.

EXT. HOLLOW VENOM NIGHT CLUB - NIGHT 3

A HUMMER glides to a stop. Tucker gets out, tosses keys to the valet, only it's not the valet. It's Frost.

TUCKER

Park it up front, pal.

Frost hands the key chain to Jane. She examines it. It's a modified brass knuckles key chain with TWO KNUCKLES. Jane turns and shows it to Korsak.

JANE

Would you look at that. Bet that would make two distinct oval bruises.

KORSAK

(with a smile)

Sometimes it only takes a second to develop probable cause.

Jane and Korsak step in front of Tucker.

JANE

Hi, Tucker.

TUCKER

Do I know you?

JANE

You know me well enough to cash my thousand dollar check to your charity.

TUCKER
 (brushing her off)
 Oh. Thank you.

JANE
 I've got some bad news. I want my
 thousand dollars back --

Jane points to the approaching Frost.

JANE (CONT'D)
 -- and he's not the valet.

FROST
 I don't think you're going clubbing
 tonight, pal.

KORSAK
 Tucker Franklin, you're under
 arrest for the murders of Sofia
 Alvares and Brad Adams.

Buzzing with activity - a crowd of Uniforms, detectives and secretaries. We pick out Jane, Frost, Korsak, Susie, Angela and Cavanaugh as the front door opens.

DR. VLADIMIR POPOV enters, dragging several dog-eared boxes of belongings in a wheeled luggage caddy. Looks like he's planning on staying a while. He takes a few steps into the building...

And the crowd starts to APPLAUD. People whistle and whoop. He stops and looks out at the cheering throng. He smiles, soaking in the adoration.

DR. POPOV
 Thank you. So many of you know the
 work of me, Dr. Vladimir Popov.
 Where is girl?

He looks around, sees Angela, holds up his bottle of vodka.

DR. POPOV (CONT'D)
 I need this cold.

Angela's face lights up with a big smile.

Popov freezes as he turns to see Maura, beautifully dressed and ready for work, entering the building behind him.

ANGELA
 Maura!

Jane gets to Maura first.

JANE

You sure know how to make an entrance.

MAURA

I thought about wearing my forest green jumpsuit, but it felt like too much.

JANE

You can wear it tomorrow. Did you get any prison tats?

MAURA

None that I want to show you.

JANE

What do you want to do?

MAURA

Go to work.

JANE

Okay.

Everyone but Popov cheers and smiles and surrounds Maura.

OFF Jane and Maura --

END OF SHOW