



rizzoli & iles

“Dance With The Devil”

Episode 404

#2M6254

Story By

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Teleplay By

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PRODUCTION DRAFT

February 20, 2013

RIZZOLI & ISLES

404 "Dance with the Devil"

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

Paddy Doyle.....John Doman
Hope Martin.....Sharon Lawrence
AUSA Mitchell King.....TBD
Judge Rene Caplan.....TBD
J.P. Walsh.....TBD
Shirley Ghetts.....TBD
Officer Jenkins.....TBD
Linda.....TBD
Legal Pundit.....TBD
Court Security.....TBD

^ FRANKIE RIZZOLI JR and ANGELA RIZZOLI do not appear in EP 404

RIZZOLI & ISLES

404 "Dance with the Devil"

SET LIST

INTERIORS

APT. BUILDING
1ST FLOOR APT.
BASEMENT

BPD
HOMICIDE SQUAD ROOM
CAVANAUGH'S OFFICE
EVIDENCE GARAGE
BRIC

MAURA'S HOUSE
FOYER
KITCHEN
BEDROOM
WALK-IN CLOSET
GREAT ROOM

US FEDERAL COURT
COURTROOM
HALLWAY
LOBBY
MENS ROOM

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
CRIME LAB

CAL GHETT'S GARAGE

DIRTY ROBBER

EXTERIORS

BOSTON (ESTABLISHING)

MAURA'S HOUSE
COURTYARD

CAL GHETTS HOME

RIZZOLI & ISLES

404 "Dance With The Devil "

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
4 - 15	D1
16 - 22	N1
23 - 25	D2
26 - 35	N2
36 - 39	D3
40	N3

ACT ONE

1 **INT. APT. BUILDING - 1ST FLOOR APT. - SOUTH BOSTON -** 1
STYLIZED - DAY (MARCH 22, 1993)

A pretty young mother, LINDA, early 20s, holds her bundled-up, 6-month-old SON, CHRISTOPHER. They're in winter clothing; just in from the cold. She talks to her husband on a trim-line phone wedged between ear and shoulder as she drops the diaper bag.

LINDA
(to phone)
...oh honey, more overtime? I was hoping you'd be home...no, it's okay, I understand...Yeah, I got all the way over there with the baby but he was out on an emergency...
(shivers; to herself)
That's weird. The heat's off...

2 **INT. APT. BUILDING - BASEMENT - SAME (INTERCUT)** 2

A darkened basement filled with junk. FIND a furnace in the corner. It's off.

CLOSE ON:

A MAN'S lowered GLOVED HAND. A pipe wrench SWINGS casually from it...

TILT from pipe wrench. PAN ALONG black iron PIPING that leads from a GAS VALVE to a UNION JOINT. The union joint HANGS from a piece of iron pipe. It's been disconnected.

WE HEAR A SOUND: SSSSSSSsssssss...it's GAS as it LEAKS from the disconnected pipe.

3 **INT. APT. BUILDING - 1ST FLOOR APARTMENT - SAME** 3

LINDA
(to phone)
I love you, too, honey.

As Linda shivers with cold, TURNS THE DIAL on the thermostat - KA-BOOM! The apartment is ENGULFED IN A FIREBALL.

HUSBAND (V.O.)
Linda!

The phone goes dead as a WALL OF FIRE takes over...

SMASH TO BLACK.

4 **EXT. BOSTON - ESTABLISHING - PRESENT DAY 1** 4

5 **INT. BPD - HOMICIDE SQUAD ROOM - DAY 1** 5

DET. JANE RIZZOLI enters, dressed in a business suit with a skirt and high pointy-toed pump. Detectives' heads SWIVEL including DET. BARRY FROST'S and SGT. DET. VINCE KORSAK'S.

FROST
You look a little naked.

JANE
'Scuz me?

FROST
I can see your knees.

KORSAK
You want me to write him up for harassment?

JANE
Yes.

KORSAK
You do look nice, though. I always like you in your court outfits.

JANE
Better write yourself up, too.

Korsak holds out a donation can with a photo of arson investigator, Det. Calvin Ghetts, 50s, African American.

KORSAK
You hear about Cal?

JANE
Oh, God...Cal Ghetts died?

KORSAK
Last night. He got mugged in Atlantic City.

As Jane and Frost put twenty bucks each in the can --

JANE
Didn't he just retire?

KORSAK
Last month. Thirty years in the arson unit. Gets shot on vacation.

Jane moves in front of a wall with a new corkboard dedicated to Paddy Doyle: surveillance photos, mugshots.

(CONTINUED)

A headline with a front page Boston Dispatch story read, "20-YEAR MANHUNT FOR PADDY DOYLE ENDS."

There is also a pyramid of photos laying out the "DOYLE SYNDICATE." Paddy's photo is at the top of the pyramid with NINE MEN below it.

The two photos beneath Paddy's have hand-written captions: TOP LIEUTENANTS. MICHAEL WYNNE's photo has been crossed out. "Deceased" is written under his name. JACKIE DONOVAN's photo is circled, with "Key Witness" written under it. SIX other photos have the word "Deceased" under them.

FROST

You nervous about testifying? I've only done it once.

JANE

All Cavanaugh and I have to do is establish chain of custody --

As she picks up a pristine, xeroxed copy from her desk --

JANE (CONT'D)

-- to get Paddy's ledger admitted into evidence.

KORSAK

I can't wait for you to get rid of that copy of his damn book.

FROST

Can I see it?

JANE

No. You don't want to.

FROST

Yes I do...
(off their expressions)
Wait, you guys didn't read it?

KORSAK

I'm from Southie, Frost. For all I know, I got cousins in that book.

Jane picks up the 115-page federal indictment of Paddy Doyle from Frost's desk.

JANE

I see you've downloaded a copy of the federal indictment.

FROST

It's interesting. You ever done a RICO case before?

JANE

No.

KORSAK

Me, either.

FROST

(as he flips through it)

Look at all these counts:
loansharking, bookmaking,
trafficking in narcotics, oh, and
fifteen counts murder. How do the
feds establish that Paddy ordered
the hits?

JANE

A RICO case is all about proving
Paddy was the head of a crime
syndicate. He didn't have to pull
the trigger himself.

KORSAK

And with Donovan's testimony, the
government can prove Paddy was
behind fifteen murders.

Korsak and Frost join Jane to stare at the pyramid of photos.

FROST

So why's the book so important?

KORSAK

It corroborates Donovan's story.
He's the only one still alive who
can do that.

LT. SEAN CAVANAUGH enters.

CAVANAUGH

Rizzoli, need you in my office.
(as he walks out)
A-U.S.A.'s here.

FROST

Good luck. You won't have to say a
word if you just show the judge
your knees.

JANE

The judge is a woman.

(CONTINUED)

5

CONTINUED: (3)

5

FROST

Oh.

6

INT. MAURA'S HOUSE - FOYER / KITCHEN - DAY 1

6

A knock at the door brings DR. MAURA ISLES. She's dressed casually. She opens it, surprised to find DR. HOPE MARTIN holding two bags of fragrant coffee beans.

MAURA

Hope.

HOPE

I was going to leave this in front of your door, but I saw your car.

MAURA

Come in.

Hope enters, but only takes a few steps. It's awkward.

HOPE

(holds out beans)

We keep saying we're going to have coffee...

MAURA

(smiles as she takes them)

Thank you.

HOPE

Is Angela here?

MAURA

She's out of town, visiting her sister.

(heads to kitchen, Hope follows)

I'm playing hooky...I was just about to make espresso.

Maura arrives at her old school La Pavoni espresso machine, which is heated, packed with coffee and ready to make a shot.

HOPE

A La Pavoni? I had one once.

MAURA

You did?

HOPE

Beautiful machine. La Pavoni was founded in Milan in 1905 -

(CONTINUED)

MAURA

-- by Desiderio Pavoni in a little workshop at Via Parini.

They smile at each other. As Maura PRESSES the handle and a thin stream of dark liquid flows into a demitasse cup --

HOPE

Mmm, a blend...El Salvador's miravalle...I also smell...Brazil... Fazenda Cachoeria.

MAURA

Yes! That's incredible.

HOPE

(quiet)

Where do you think you came from?

Hope pins Maura with her eyes. A beat as they look at each other, connecting in a way they haven't before. Then --

HOPE (CONT'D)

Cailin puts gloppy syrup in hers. No idea where she came from.

MAURA

She's 19. I'm sorry to say I was addicted to corn syrup at that age.

HOPE

I wish I knew you then...

A heavy beat.

HOPE (CONT'D)

And I wish you'd known him...

Hope looks at a tabloid, which is facedown on the island. Maura nods, giving Hope permission to turn it over. She does.

It's THE BOSTON TALK. Photos of Maura and Paddy accompany a front page story: "MOB BOSS'S LOVE CHILD WON'T TESTIFY."

HOPE (CONT'D)

That's not the man I fell in love with, not the man who fathered you. When I met him, he was trying so hard to get away from the only life he knew.

MAURA

How did you meet?

(CONTINUED)

As she talks, Hope walks over to stare at Paddy's drawing on Maura's wall: a young Hope weeping at Maura's grave.

HOPE

I was studying. I saw him drawing me. We started talking. Is this hard for you to look at?

MAURA

My mother... Constance, hung it in a hallway. I don't know why, but I always liked it. And now that I know my own story, I stare at it, and I think about what might've been.

HOPE

I wonder what might've been, too. He was thoughtful and smart and unbelievably kind. That must sound crazy now...

Maura thinks a beat, trying to decide whether to share something with Hope.

MAURA

I've never said this to anyone; it's too easy to misinterpret. But I've caught him looking at me -- and I see that man.

As Maura turns on the heated steam wand to froth milk in a small stainless steel pitcher, she SCALDS her wrist.

MAURA (CONT'D)

Ow...Okay, that hurt.

HOPE

Let me see.

MAURA

I'm fine.

HOPE

That steam wand is 240 degrees. You're not "fine." Put it under cold water.

As Maura turns on the faucet, puts her wrist under water --

MAURA

I keep some bandages in that drawer.

But Hope is pulling her medical kit out of her purse --

(CONTINUED)

HOPE

Actually, I'm more partial to hemostatic gel gauze.

MAURA

You carry that with you?

HOPE

Since 1988. I treated Kurdish burn victims in Northern Iraq.

(as she looks at burn)

This isn't too bad.

MAURA

Are you...going to the trial?

HOPE

I can't. I can't watch them put him away.

MAURA

Do you think you'll have to testify? I mean, about M.E.N.D.

HOPE

No. Seems the FBI has more pressing issues than shutting down an international aid organization.

MAURA

So you're not worried that someday, they're going to come in and seize the two and half million dollars Paddy gave you to start M.E.N.D.?

HOPE

I'll talk to you about anything but that. The less you know, the safer you are.

Maura fights not to say what she's thinking.

HOPE (CONT'D)

I know you don't approve of what I did.

MAURA

Paddy terrorized an entire community. That's how he got that money.

HOPE

But that money ultimately saved the lives of a lot of innocent people.

(CONTINUED)

MAURA

You can't forget it also cost the
lives of a lot of innocent people.

HOPE

What Paddy did is indefensible.
Maybe what I've done is, too.

Hope finishes patching Maura's hand and gives it a pat.

HOPE (CONT'D)

There. All better.

OFF MAURA wondering if it is...

INT. BPD - HOMICIDE - CAVANAUGH'S OFFICE - DAY 1

ASSISTANT U.S. ATTORNEY MITCHELL KING, late 40s, a grizzled veteran of the case, finishes a quick pep talk to Jane and Cavanaugh. On a table: legal files, stuffed accordion folders, photos of Paddy's syndicate. He picks up Paddy's actual book. It's in an evidence bag.

KING

...so after we get through
establishing your credentials, I'll
hold up the book, and walk you
through my questions.

JANE

And once the book's admitted,
Jackie Donovan becomes the key?

KING

Yes.

CAVANAUGH

I don't envy you guys. Jackie's
wife Roberta is a handful.

KING

Yeah, no kidding. We've been moving
them every 24 hours for a year
because of her. You know her?

CAVANAUGH

Yeah. I grew up in Southie.

KING

That's right;
(obviously, how could I
forget)
Paddy was your C.I.

Jane startles -- this is news to her.

(CONTINUED)

JANE

...Paddy Doyle was your informant?
Wow...

KING

We asked the lieutenant to keep
that quiet until we knew we didn't
need him for our RICO case.

CAVANAUGH

Gonna sound strange, but when I was
growing up, we all looked up to
Paddy Doyle. Then when the
Columbians started bringing cocaine
into Southie, he reached out to me.
He wanted the drugs out of the
neighborhood, same as me.

JANE

You're not getting sentimental, are
you, Lieutenant?

CAVANAUGH

He did one good thing. He's still a
bad guy. Can't wait 'til this is
over.

Jane sneaks a look at Cavanaugh, a little concerned. As King
starts to gather his things --

KING

Me, too. I've been practising this
opening argument for twenty years.
Wish me luck.

JANE

You won't need luck. We're gonna
get him.

Jane returns, stops by Korsak's desk. Korsak is pouring non-
dairy creamer into his coffee. Jane stops him.

JANE

That's so bad for you. There's non-
fat milk in the break room.

KORSAK

I need something with fat in it
today.

He goes back to pouring and stirring.

JANE

Did you know Cavanaugh was Paddy's
C.I.?

KORSAK

Yeah. In '93. We worked D.C.U.
together. I had Roxbury.

He trails off, stares into space, troubled.

JANE

What is it?

KORSAK

Nothing...whenever I think about
working drugs with him, I think
about Linda.

FROST

His wife?

As Korsak reaches into a bottom drawer, pulls out a Christmas
card photo from 1992 --

KORSAK

Yeah...they died in a fire. His
baby was only six months old.

INSERT: Cavanaugh, Linda and their baby. It's signed, "HAPPY
HOLIDAYS from Sean, Linda and Christopher Cavanaugh."

Korsak looks at the donation can with Cal Ghetts' photo.

KORSAK (CONT'D)

I think Cal investigated the fire.

FROST

I thought it was an accident.

KORSAK

It was. Defective gas valve filled
the cellar with gas. It ignited
when Linda turned the heat on. Sean
was pulling overtime when we got
the news.

FROST

I heard they had to send him to a
wet house in Mattapan.

JANE

What happened to him would make
anyone fall into the bottom of a
scotch bottle...

(CONTINUED)

They see Cavanaugh walking King to the elevators. Cavanaugh now looks very serious.

JANE (CONT'D)

You worried?

KORSAK

Yeah. A little.

JANE

Me, too.

OFF Jane...

END OF ACT ONE

ACT TWO

9

INT. BPD - HOMICIDE SQUAD ROOM - SAME - DAY 1

9

Cavanaugh heads back to his office as Jane, Korsak and Frost watch.

KORSAK

I thought he was never coming back
from the bottom of a shot glass.
Lost him for a good two years...

As Jane gets a text from Maura, Korsak puts the photo and the bad memories back in the drawer.

FROST

You headed to court?

JANE

No...it's Maura. I'm going to swing
by her house.

KORSAK

She sick?

JANE

Sick of being in the news, I think.

PRE-LAP:

JANE (V.O.)

Maura?

10

EXT. MAURA'S HOUSE - COURTYARD IN FRONT OF GUESTHOUSE - DAY 10

The back door of Maura's house opens to REVEAL Jane looking for Maura.

ANGLE:

Maura is in "child's pose" on a large, two people yoga mat spread out on the brick courtyard.

JANE

You okay?

MAURA'S P.O.V.: Jane's legs.

MAURA

(still in the pose)
Yes. You're wearing a skirt.

JANE

I am. Is that helping?

(CONTINUED)

MAURA

Child's pose releases muscles and improves digestion.

As Jane pulls off her shoes --

JANE

How do you wear pointy-toed shoes? These are killing me.

As she kneels next to Maura --

JANE (CONT'D)

Move over...

MAURA

Why?

JANE

You think you're the only one with indigestion?

Jane does child's pose right next to Maura.

JANE (CONT'D)

...oh, that feels good...I could stay like this all day.

MAURA

They'll issue a bench warrant for you if you do.

Jane sits up. Maura does too. They sit cross-legged on the mat.

MAURA (CONT'D)

Should we do peacock pose? It's hard but it eliminates toxins.

JANE

I'm wearing the wrong outfit.

(then)

Got your text. You and Hope geeked out over coffee? That sounds nice.

MAURA

(miserable)

It wasn't. I gave her a hard time. I know she's saved thousands of innocent people caught in wars and natural disasters...but...

(CONTINUED)

JANE

But you can't get past the fact
that her humanitarian organization
only exists because she took
Paddy's dirty money.

MAURA

Maybe the ends justify the means.

JANE

If I disagree, are you going to get
all defensive?

MAURA

...She does have a lot of redeeming
qualities.

JANE

Hope can justify it all she likes,
but she knows it was wrong.

MAURA

But what can she do about it now?
(off Jane's look)
Was that defensive?

JANE

Kind of.

MAURA

The Feds don't care that M.E.N.D.
is a non-profit. They'll shut it
down if they track the funds back
to Paddy. And then what happens to
all of those people who need her
help?

JANE

Show me a yoga pose that solves all
problems.

MAURA

We'd have to move to the yoga
colony in Shivaji Nagar, Pune.

JANE

Pune? Sounds vaguely sexual...You
know my dad didn't call me on my
birthday...

MAURA

I'm sorry, Jane.

JANE

I wish I could stop thinking about him. I miss him. I have this fantasy that I'll track him down in Florida and make myself watch him as he snuggles with his slutty blonde girlfriend.

MAURA

How do you know she's blonde?

JANE

They're always blonde.

Jane's phone buzzes a text. It's from Cavanaugh.

JANE (CONT'D)

I have to go to court.

She stands, pulling on her shoes.

MAURA

I'm coming with you.

JANE

You sure? You don't have to.

But Maura reaches a hand up and Jane pulls her to her feet.

MAURA

Yes, I do. I want to see Paddy Doyle for who he is, too.

JANE

When was the last time you got ready in five minutes?

MAURA

(running)

I can do it in four.

PADDY DOYLE sits at the defense table in a suit and tie with a posse of four attorneys. He's shackled below the table. A curtain hides this from the JURY of SIX MEN, SIX WOMEN and TWO MALE alternates. His lead defense attorney, J.P. WALSH, 50s, is a hard-nosed, seasoned, scrappy mob lawyer.

Jane is on the stand, being questioned by King. Maura is in the gallery, a few seats behind two male and one female attorney at the prosecution's table.

JUDGE RENE CAPLAN, 40s to 50s, is a formidable figure -- a sharp intellect and a no-nonsense judge.

(CONTINUED)

11

CONTINUED:

11

KING

And could you describe the location, Detective?

JANE

It was the Boston Cemetery.

KING

Can you tell us what you found there?

JANE

A plastic bag containing a a small blue ledger.

FLASHBACK: QUICK POP OF JANE [EP. 301]

Jane, on her knees, digs up a plastic bag containing Paddy's ledger book.

BACK TO PRESENT

King hands Jane the actual book.

KING

Detective, is this the ledger you found?

JANE

Yes.

KING

Thank you. No further questions.

Maura has a good view of Paddy. She bores holes into the back of his head until he turns and looks at her as J.P. Walsh stands to cross examine Jane.

12

INT. U.S. FEDERAL COURT - HALLWAY - LATER - DAY 1

12

Mitchell King is congratulating Jane and Cavanaugh as they walk out of the courtroom. They've both finished testifying. Maura is near Jane.

KING

Okay, we're off to a good start. Thank you both.

Korsak and Frost race up, their faces radiating bad news.

JANE

Korsak, what is it?

(CONTINUED)

KORSAK

Your phones were off...Jackie
Donovan is dead.

KING

What?

FROST

The U.S. Marshals' car he was in
was T-boned by a semi at Congress
and Atlantic Avenue about ten
minutes ago.

As King races off, dials his cell, GATHERS his co-counselors -

MAURA

That's right around the corner...

JANE

Paddy got to him.

KORSAK

Looks like it. Two U.S. Marshals
are dead, too.

MAURA

What does this mean for the trial?

Jane looks at Cavanaugh and Korsak -- it means we're fucked.

JANE

It means Paddy won the first
round...

PRE-LAP:

KING (V.O.)

It's obvious that this is no
accident, your honor.

Jane, Maura and Cavanaugh watch nervously as King addresses
Judge Caplan. The jury isn't there. The judge is not happy.

KING

Five minutes before our key witness
is supposed to testify, and a half
block from your courtroom, he's
killed by teamsters driving a
truck? I think we all know who's
behind this.

King turns to look at Paddy, whose expression is inscrutable.
J.P. Walsh jumps to his feet.

(CONTINUED)

J.P. WALSH

Your honor, there's no evidence that this was anything but a tragic accident.

JANE

(low to Maura)

It's tragic, all right...

KING

The government asks for two days to re-group --

J.P. WALSH

A two-day delay? Does counsel think he can resurrect a dead man?

JUDGE CAPLAN

As tragic as this is, let me remind you that this trial has already started. Call your next witness.

MAURA

(whispers)

Why doesn't he just call another witness?

KING

Your honor, the prosecution had anticipated several days of testimony from Mr. Donovan.

JANE

(whispers)

He doesn't have another witness ready. And he definitely doesn't have another Jackie Donovan.

J.P. WALSH

Your honor, my client has been in jail for over a year. The entirety of the government's case seems to rest on a now dead witness.

KING

We just need a continuance. We'll be ready in 48 hours.

J.P. WALSH

At the very least, my client should be considered for bail.

JANE

(low, can't believe it)

Bail?

(CONTINUED)

13

CONTINUED: (2)

13

MAURA

They'll never do that.

14

INT. BPD - HOMICIDE SQUAD ROOM - DAY 1

14

Jane, Maura, Korsak and Frost stare at a WZJT live news report. The CRAWL reads, "Paddy Doyle released on bail." Paddy walks with his lawyers down the courthouse steps.

REPORTER (V.O.)

...and in a twist legal pundits will be talking about for years, the judge granted bail for the alleged head of the Southie crime family, Paddy Doyle.

LEGAL PUNDIT (ON NEWS REPORT)

The judge was stuck between a rock and a hard place. The prosecution wasn't ready to proceed, so the defense had grounds for dismissal. In order to allow a two-day continuance, the judge had no choice but to reconsider the issue of bail.

Paddy smiles at a small crowd of supporters who've gathered. They cheer. A few step up and shake his hand.

JANE

I do not believe this...

MAURA

Why are they shaking his hand?

KORSAK

They're from Southie. If Paddy's out, you want to be on his good side.

MAURA

He can't get away with this...

KORSAK

I would've said that yesterday. I don't know about today...

OFF Jane and Maura as they trade a distraught look...

END OF ACT TWO

ACT THREE

15

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 1

15

Maura is looking at the body of Jackie Donovan as Jane enters. TWO OTHER BODIES, U.S. Marshals, are there, too; one on an autopsy table, the other on a gurney. They're still dressed, their clothes soaked with blood.

JANE

(dark, wry; re: Donovan's
body)

Did you get him to talk?

MAURA

(grim)

Oh, yeah. Couldn't get him to stop.
He told me my father hired a couple
of teamsters to run their trucks
into the Marshals' van. He said it
was pretty quick -- except for the
one who bled out before the
ambulance arrived...

Jane looks over at the dead Marshals.

JANE

Poor guys...just trying to do their
jobs...

Maura sits heavily onto a stool, fights not to throw in the proverbial towel.

MAURA

How do we do ours? He's out, Jane.
How did this happen?

JANE

How? He's always eight chess moves
ahead. Where do you think you got
all of those IQ points?

MAURA

Don't remind me...

JANE

He'll only be out for a few days.
They've got him wearing an ankle
bracelet, and I'm sure the Feds are
watching his every move.

Korsak comes in with the AUSA.

KORSAK

We might have something.

(CONTINUED)

JANE

That's good news. Should we go upstairs to the squad room?

KORSAK

We can't, Jane. Cavanaugh can't know about this.

JANE

What? Why not?

King pulls out a photo from a legal file. It's the arson investigator, Cal Ghetts.

KING

Calvin Ghetts investigated the fire that killed the lieutenant's family.

JANE

What does Ghetts have to do with Paddy?

KING

We were about to make a deal with him to testify against Doyle.

JANE

So Cal was dirty...which means Paddy got wind of his deal and took him out...

MAURA

Oh my God...

KORSAK

The FBI thinks Paddy was paying Ghetts to burn down buildings in Southie in the '90s and falsify arson reports so Paddy could swoop in and grab the property for a song.

JANE

(to King)

But you weren't able to prove that until Ghetts offered up concrete evidence because ol' Paddy is a genius at hiding the money trail.

KING

Exactly.

MAURA

Paddy ordered Ghetts to burn down
Cavanaugh's apartment building...

KING

We think so.

MAURA

Does Lieutenant Cavanaugh know
that?

KING

No. Nobody outside of my office
knows that. We don't think Paddy
knew Cavanaugh lived there. Calvin
Ghetts told me in a phone call
before he died that he had saved
evidence that could prove Paddy was
behind that fire.

JANE

And you offered Ghetts immunity in
exchange...

MAURA

(angry)

You were going to make a deal with
a man who killed a police officer's
wife and baby?

JANE

(quiet but weighty)

You dance with the devil to get a
conviction -- especially when it's
two capital murders. He killed the
family of a law enforcement
officer.

MAURA

Would you seek the death penalty?

KING

(yes)

If you're conflicted, Doctor, I
won't ask you to help investigate
this.

MAURA

I'm a physician, Mr. King. I can't
wish death on anyone. But that
doesn't mean I won't help you.

(CONTINUED)

JANE

(turns to King)

Help you with what? You don't have a case without Cal Ghetts.

KING

I don't have any more time. I need you to go through the arson files. Please.

JANE

In twenty years -- with your own task force -- you couldn't make a connection between Cal Ghetts and Paddy Doyle. And you want us to do that for you in 36 hours?

She looks over at the three dead bodies.

JANE (CONT'D)

You'd better hope we can catch your Hail Mary pass...

OFF Jane as she looks at Maura and Korsak. All three know what they're up against.

Frost and Korsak each carry in the last of the boxes from Cal Ghetts' arson files. Jane and Maura move boxes around on a counter to accommodate these last two.

KORSAK

These are the last two -- and they're both from 2004.

Jane points to a box labeled March 1993. All the files from that box are spread out on the table.

JANE

We've been through everything from 1993. His file on Cavanaugh's apartment fire isn't here.

FROST

I keep telling 'em it's time to scan everything.

JANE

Anybody talk to Cal's wife yet?

KORSAK

No.

JANE

We gotta do that. We're running out of time.

As Maura looks over at another collection can for Cal Ghetts that's been left in the crime lab, she gets an idea. She fishes around in her lab coat, pulls out a \$20 bill, holds up the can.

MAURA

Jane, what if we brought Mrs. Ghetts the collection money?

JANE

You think she'll let us in? It's 10 o'clock at night.

MAURA

Two harmless, kind women with cash?

JANE

I'll try anything at this point.

EXT. RUN DOWN SINGLE FAMILY HOME - CAL GHETTS' HOME - NIGHT 17

Jane holds two cans in one arm, KNOCKS again. Maura is behind her, holding two more cans. The door opens. It's SHIRLEY GHETTS, 50s, African American.

SHIRLEY

You know what time it is?

JANE

Mrs. Ghetts, I'm so sorry to bother you. I'm Detective Rizzoli, this is Dr. Maura Isles.

MAURA

We're so sorry for your loss.

They hold out the cans. Shirley sees them, tears up.

JANE

We wanted you to have the money we've been collecting for you.

SHIRLEY

Thank you. That's very kind.

As she takes the cans, puts them on a table near the door --

JANE

We're closing some of Cal's open arson cases, and we haven't been able to find some of his files.

(MORE)

(CONTINUED)

17

CONTINUED:

17

JANE (CONT'D)

We're wondering if perhaps he
brought some of his work home?

SHIRLEY

He kept files in the garage, yes.
But it got broken into while we
were in Atlantic City.

Jane and Maura trade a look.

JANE

I'm so sorry...could you show us
the garage?

SHIRLEY

It's just Cal's junk and old files.
They tore the place apart. Too bad
they didn't take that hunk of junk.

18

INT. CAL GHETTS' GARAGE - NIGHT 1

18

Jane and Maura are with Shirley in a dank, cluttered garage.
The contents of two old metal file cabinets have been emptied
onto the floor. Papers and files everywhere. They stare at a
1980 Ford Granada.

MAURA

A 1980 Granada. That is a hunk of
junk.

JANE

Maura.

SHIRLEY

Calvin said that was our big
retirement nest egg. "Shirley, no
matter what happens, don't you ever
sell the Granada."

MAURA

How odd...in that condition, you
wouldn't get more than five hundred
dollars.

JANE

Maura.

SHIRLEY

No, she's right. I looked it up on
Car Buyers.

JANE

(thinking)

But your husband said it was your
"nest egg"?

(CONTINUED)

SHIRLEY

Every time we had a cash-flow issue, that's what he'd say. Tell me not to worry: "It's all right there, honey. Everything we need." I'm sorry. This is too hard right now.

Shirley exits.

JANE

(low)

Paddy's guys tore this place apart. But maybe whatever evidence Cal hung onto is in the car.

As Jane opens the trunk --

JANE (CONT'D)

Look in the glove compartment.

Maura does. But the trunk is empty. So is the glove compartment.

MAURA

Empty. There's nothing inside the car, either.

Jane pulls out her cell.

MAURA (CONT'D)

Who're you calling?

JANE

I'm getting a search warrant. Let's grab something at the Dirty Robber while we're waiting for a judge to sign it.

MAURA

I'd love a tempeh bacon burger right now.

JANE

Livin' it up. Come on.

Jane heads out, dialing. Maura follows.

It's more crowded than usual as Jane and Maura enter, try to work their way toward a booth. It's a different crowd, though: college students and cops look edged out and uncomfortable.

FIND PADDY DOYLE

Holding court with his cronies -- and not eating the "new" Dirty Robber's menu of healthy food. He and his guys eat pastrami sandwiches, burgers and fries. Bottles of alcohol and beer circulate. Maura gasps as she sees Paddy.

MAURA

Look at him: he thinks he's already gotten away with it! He's killed four men in the last two days.

JANE

Let's go, Maura.

MAURA

...He's even gotten them to change their menu -- they're serving him beef! And french fries!

JANE

Maybe it's locally sourced. Come on, Maura. This won't help.

But Paddy has seen Maura. He stands.

PADDY

Maura...

His companions stop talking and stare as Maura walks right up to him. Jane is not far behind.

MAURA

Three more men are lying on my autopsy tables because of you.

PADDY

Maura, I had nothing to do with that crash.

MAURA

(low so only Paddy hears)
I wish Jane had killed you.

Maura turns and heads out.

OFF JANE as she exchanges a hard look with Paddy, then follows Maura out the door.

END OF ACT THREE

ACT FOUR

20 **INT. MAURA'S HOUSE - FOYER - NIGHT 1**

20

Jane lets Hope in. No sign of Maura as Jane and Hope have a whispered conversation.

HOPE
How is she?

JANE
Not good.

Hope looks down the hall toward the (unseen) staircase that leads to Maura's (non-existent) bedroom.

HOPE
Does she know I'm here?

JANE
She asked me to call you.

Jane heads toward the staircase. Hope follows.

21 **INT. MAURA'S HOUSE - BEDROOM - WALK-IN CLOSET - NIGHT 1**

21

Maura has on an old T-shirt and sweats. She's almost robotic as she pulls clothes from their hangers, drops them on the floor. A very un-Maura-like pile of shoes and clothes fills the closet as she "organizes." She picks up a sweater from the pile, meticulously runs a lint roller over it.

JANE
Maura?

MAURA
Um-hmmm.

JANE
Hope is here.

MAURA
I'm right in the middle of getting the pills off of the cashmere blends.

Hope and Jane look at each other. What now?

HOPE
Maura...

Maura turns. Her eyes well with tears.

MAURA
I told him I wished he was dead.

(CONTINUED)

21

CONTINUED:

21

Hope goes to hug her, but Maura stiff-arms her.

MAURA (CONT'D)

I...I don't like to be hugged when
I'm really...upset...

Hope is baffled. Jane steps between them, puts a hand on Maura's arm. Maura looks at Jane gratefully.

MAURA (CONT'D)

Just let me hang my sheath dresses.
They'll wrinkle if I don't get them
off of the floor.

Jane and Hope retreat.

22

INT. MAURA'S HOUSE - KITCHEN - NIGHT 1 - LATER

22

Hope and Jane both have a cup of tea.

HOPE

It's very strange...trying to get
to know her...as an adult.

JANE

I can't even imagine.

HOPE

Every year on her birthday, I'd
come to Boston, visit her grave.
I'd count up the years, think about
how old she'd be...and wonder who
she would've grown up to be.

JANE

Is she what you imagined?

HOPE

Better. So much better than what I
imagined. And I have a good
imagination.

Jane shares a smile with Hope -- the first real one between them.

Maura enters, not having heard this. She's changed into something a little more presentable, though still casual. Her face is scrubbed nearly clean of make-up.

MAURA

I'm so sorry...I should've offered
you tea.

JANE

And Girl Scout cookies.

(CONTINUED)

MAURA

I ate them all.

JANE

Even the Thin Mints?

MAURA

I ate those first.

JANE

Damn.

HOPE

It's your house, but can I make you
some tea?

MAURA

I'd like that...

As Hope starts to prepare the tea, Hope looks wistfully at
the La Pavoni machine.

HOPE

Sometimes the only thing that gets
me to turn off all the panicky
thoughts at night is the thought of
espresso in the morning.

MAURA

Me, too...Would you like some?

HOPE

No. It'll keep me up...Maura, what
can I do?

MAURA

(sad)

Go back 37 years and sleep with a
different man.

Maura's shoulders droop. She's by herself in her misery.

JANE

Can I give you a hug now?

MAURA

It won't help.

HOPE

Could we try?

They both put tentatively put their arms around Maura.

23

INT. BPD - EVIDENCE GARAGE - DAY 2

23

Jane enters with two cups of coffee. Maura carries two cups, too. They hand them off to Korsak and Frost, who've been going through Cal's Granada.

KORSAK

There's nothing in this car.

MAURA

Did you check the wheel wells?

FROST

Yep. And the dashboard. And the headliner. It's clean.

JANE

So if Cal really did keep evidence, doesn't look like he hid it in this car.

MAURA

And there's no other place to look for that case file?

JANE

No...Wait -- if Cal set the fire, Paddy paid him to do it.

KORSAK

Which means, there's a record of that payment in Paddy's book.

24

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

24

Jane, Korsak, Frost and Maura have divided a xeroxed copy of Paddy's ledger. They're all going through sections.

FROST

How are we supposed to find a payment to Cal? Paddy wrote everything in code: "Big Head Rent Lo Broad."

MAURA

(oh no)

On top of everything else, Paddy had prostitutes, too?

KORSAK

(re: photos on pyramid)

No. "Big Head" was Michael Wynne. Rent" meant shaking down store owners on Lo Broad, the lower end of West Broadway.

(CONTINUED)

JANE

Phew...What a relief...So glad we don't have to go after Paddy for pimping, too.

KORSAK

Keep going, people. We're due back in court tomorrow.

MAURA

What should I say if Lieutenant Cavanaugh comes in?

JANE

Tell him you have menstrual cramps. That always does the trick.

MAURA

But I don't.

Cavanaugh comes in.

CAVANAUGH

Shirley Ghetts just called.

JANE

Uh-oh...cramps, Maura.

CAVANAUGH

Someone want to tell me why we have Cal's car in the Evidence Garage?

KORSAK

Oh, boy...

CAVANAUGH

In my office, Vince.

Jane and Maura are anxiously going through their xeroxed pages, throwing looks at Cavanaugh's closed door. Frost is at a whiteboard, putting together a chart he's found on his pages of Paddy's book.

FROST

(re: closed door)

He's been in there a long time.

JANE

Try not to think about it. Just keep going. We've gotta find a connection between Paddy and Cal.

Frost continues to draw columns on the white board as Korsak returns.

JANE (CONT'D)

What did he say?

KORSAK

He said it's too bad Cal's dead. He would've liked to wrap his hands around his throat...

Korsak sits down.

MAURA

Is he all right?

KORSAK

No.

FROST

Is he mad at us?

KORSAK

No...

JANE

Is he climbing back into a scotch bottle?

KORSAK

I don't know...Frost, what're you doing?

FROST

Trying to break Paddy's codes. He's got these charts starting in 1992.

Korsak walks over, stares at the white board. Frost has drawn two yearly calendars in columns. The first column is the months of January to December, 1992. The second column is January to December, 1993.

From January to August '92, there's a number: "200" next to each month, followed by the word "Oso." From September '92 to March '93, there's a "0" next to each month and nothing else.

Beginning in April '93 all the way to December '93, the number drops to "100" and the word "Oso" appears again.

KORSAK

(intense)

Show me where that is.

FROST

Right here. In Paddy's book.

(CONTINUED)

JANE

Korsak, what's wrong?

KORSAK

Oh, my God...how could we not know...

She looks at the white board.

JANE

Not know what? Who's "Oso"?

MAURA

It means "bear" in Spanish.

Korsak is staring from the book to the chart Frost drew as Jane studies the two columns of dates and numbers, still trying to figure out why Korsak is so upset.

KORSAK

Oso is Diego "The Bear" Garcia. He was the Colombian drug dealer Cavanaugh shut down in '92.

JANE

...but Paddy was Cavanaugh's C.I.
(re: columns)
Why was Paddy buying coke from Oso if he was planning to narc on him?...Oh, my God...

She stares at Korsak. He nods. They both know what these columns and numbers mean. Frost and Maura are lost.

MAURA

What, Jane. What is it?

JANE

It's a lot worse than prostitutes, Maura. It was a set up -- from start to finish. Paddy just wanted cheaper cocaine. He used Cavanaugh to knock the price down.

FROST

I'm not following this.

Korsak uses the white board as he talks.

KORSAK

Paddy was paying \$200,000 to Oso to buy ten kilos of cocaine at the beginning of 1992. But Paddy was looking to pay half of that.

(CONTINUED)

JANE

So he reached out to a young cop he once knew; told him he had information to take down the Colombians selling in Southie.

FROST

(puts it together)
That young cop was Cavanaugh...
(re: whiteboard)
So these zeros here -- from August '92 to March of '93 -- are when Cavanaugh was shutting down the Colombians?

KORSAK

Yeah.

JANE

Paddy ran Southie. He knew eventually the Colombians would send Oso to ask him to take care of a drug cop who was killing their business.

FROST

And in return, they would drop the price of Paddy's cocaine...

Maura stares at the month of March: zero.

MAURA

Linda and Christopher Cavanaugh died at the end of March. You're saying Paddy did that, just to get cheaper cocaine?

JANE

Look at April: 100. He's now paying half price for the same ten kilos.
(a beat, then realizing)
Any chance Cavanaugh still has a copy of Paddy's book?

KORSAK

(Oh, fuck...as he heads out)
He might.

Cavanaugh's office. The door is open.

26

CONTINUED:

26

KORSAK

Sean? Sean.

27

INT. BPD - CAVANAUGH'S OFFICE - CONTINUOUS

27

Korsak runs in, finds the xeroxed book open to the same pages they've been looking at. He runs back out to --

HALLWAY

Jane, Frost and Maura are there.

KORSAK

We've gotta find him.

JANE

(as she heads for the
stairs)

He's gonna kill Paddy.

They all RACE OFF.

END OF ACT FOUR

ACT FIVE

28

INT. DIRTY ROBBER - NIGHT 2

28

Cavanaugh pushes through Paddy's guys. He throws a hard right. One of Paddy's guys stops him before he connects with Paddy's face.

PADDY

Whoa, Sean, easy there.

Cavanaugh is enraged as he throws punches at Paddy's thugs. But he's outnumbered. In seconds, they're kicking the shit out of him. He's hit in the face. CRACK. His nose is broken.

One HITS him hard in the ribs, another in the gut. A third SLAMS a bottle on the side of his face. It SHATTERS. His face bleeds.

Jane, Korsak, Maura and Frost rush in to see Cavanaugh as he falls. But he gets back up, CHARGES at Paddy. Paddy's guys go at him again.

MAURA

Stop it! Paddy, stop them!

Korsak and Frost push back Paddy's thugs as Jane and Maura wade in to rescue Cavanaugh. Cavanaugh is in bad shape; bleeding from his nose and face, one eye swelling shut.

JANE

Police! Back off!

CAVANAUGH

Let me go! I'm gonna kill him! Let me go.

But enough damage has been done. He can't even fend off Jane and Maura, who struggle to get him to his feet.

PADDY

He came at me. I was minding my own business.

JANE

Shut up. Help me, Korsak.

Korsak and Frost get on either side of Cavanaugh.

KORSAK

Come on, Sean. Let's get you out of here.

(CONTINUED)

CAVANAUGH

No...I want to kill him...I want to
kill him...

Jane and Maura follow them out as Korsak and Frost half-carry
Cavanaugh, who can barely stand. Both Jane and Maura fight
tears as Cavanaugh breaks down.

CAVANAUGH (CONT'D)

He killed my family...he killed my
family...

Maura, Jane, Korsak and Frost get Cavanaugh in the door.

MAURA

I still think we should take him to
the hospital. He needs his nose set
and he needs stitches.

CAVANAUGH

No hospital.

KORSAK

I agree. Let's not make this any
worse with a paper trail.

MAURA

Jane, there's an ice pack in that
drawer. Can you fill it with some
ice?

JANE

Sure.

MAURA

Let's get him on the sofa.

CAVANAUGH

I don't want to get blood on it.

MAURA

Don't worry about it.

As they help him lie down, Jane returns with the ice pack.

MAURA (CONT'D)

Thanks.

JANE

Can you stitch him up?

MAURA

Yes, if I have to.

Maura grabs her doctor's bag and fishes around for medical supplies.

KORSAK

Soon as we can move him, I'll take him to my house.

But Cavanaugh has his bearings now. He sits up on the couch.

CAVANAUGH

I'm fine...

KORSAK

No, you're not. And if you think I'm stupid enough to believe you so you can try and kill Paddy again, think again.

CAVANAUGH

He's a dead man.

FROST

Lieutenant, if anyone deserves to kill him, it's you. But you can't...

JANE

Think about what you had to go through to survive Linda and Christopher's death. Every day you've forced yourself to go on living is a tribute to those two people who loved you.

CAVANAUGH

I blamed myself. All this time, I thought that fire was an accident.

(looks at them, eyes
burning with pain)

I was right to blame myself. It's my fault that they died.

KORSAK

Don't say that.

CAVANAUGH

Linda and the baby weren't supposed to be there, Vince...He wanted me. But I had to work. I always had to work...so he killed them instead.

He stands.

CAVANAUGH (CONT'D)

Get out of my way, Vince.

(CONTINUED)

KORSAK

No.

CAVANAUGH

I'll be damned if that man is going to spend another day on this earth.

JANE

There's another way.

CAVANAUGH

No there isn't.

JANE

Yes there is. We keep digging, prove Paddy paid Ghetts to start the fire. We get Paddy for arson, he'll get the death penalty.

But Cavanaugh starts toward the door.

CAVANAUGH

Move.

KORSAK

No.

CAVANAUGH

You gonna shoot me? Because that's what it's going to take...

Suddenly, Cavanaugh's eyes roll back. He DROPS to his knees. Korsak reacts, catching him as he slumps.

KORSAK

Frost!

Frost jumps in to help.

REVEAL: Maura behind Cavanaugh, holding an empty syringe, looking guilt-ridden.

MAURA

I heard you say there was another way...it's all I could think of...

Jane and Maura are getting ready to leave. Cavanaugh is out cold on the couch, a blanket covering him, ice packs on his bruised face.

MAURA

All she needs to do is watch his vitals and administer the sedative every four hours.

JANE

What did you tell her?

MAURA

I told her he's a police officer who lost his family, and we're trying to get the suspect. That's all she needs to know.

There's a light knock at the door. Maura opens it. Hope enters.

MAURA (CONT'D)

Thank you so much for coming.

HOPE

Tell me what you need me to do.

MAURA

He's stable. I gave him four milligrams of Lorazepam fifteen minutes ago. There's more in my kit.

HOPE

I can administer it again in a few hours. Poor man. Go. He'll be fine.

Jane and Maura head out leaving Hope alone with a sleeping Cavanaugh.

Jane, Maura, Korsak, Frost.

JANE

We can't keep him like that for too long.

KORSAK

I'd rather keep him drugged than visit him in Walpole.

MAURA

I'm a little concerned about turning him into an addict.

JANE

Now you're concerned?

31

CONTINUED:

31

Frost is looking at CSRU photos of Cal's burglarized garage. He notices something: a welding machine.

FROST

Korsak, look at that in Cal's garage. That look like a welding machine to you?

Korsak is already out of his seat. Hell, yeah.

32

INT. BPD - EVIDENCE GARAGE - LATER

32

Frost is under the car on a "creeper." Jane and Korsak are inspecting all the components under the hood. Maura works with Frost.

JANE

No welding beads anywhere in here.

FROST (UNDER CAR)

Got something here.

Maura is on hands and knees, peering under the car.

MAURA

It looks like he hollowed out the muffler.

KORSAK

Can you get it out?

FROST

Yeah.

Frost slides out from under the car, clutching the open muffler. He hands it up to Maura. She stands as Korsak helps Frost to his feet.

INSERT: inside the hollowed out muffler is a stuffed envelope with BPD ARSON PHOTOS. There are also pieces of iron pipe, a union joint and an intact gas valve.

JANE

I think we know why Cal called this his "nest egg."

Jane pulls on a glove, and eases a photo out of the envelope. It's a wide shot of the aftermath of a fire in an apartment. There are two charred bodies: an adult female holding an infant. Frost looks away.

There's a typewritten label on the bottom: "Fatal fire. 1245 Silver Street."

(CONTINUED)

32

CONTINUED:

32

KORSAK
1245 Silver Street. That's
Cavanaugh's apartment...

33

INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - NIGHT 2

33

Jane, Maura and Korsak study everything they found in the muffler. It's all been laid out on brown paper. In the autopsy room, the three victims are covered with sheets.

JANE
You hear from Frost?

KORSAK
He's taking apart the exhaust system. Nothing yet.

Maura looks at the gas valve.

MAURA
There's no evidence of charring on the gas valve.

JANE
So the gas valve wasn't defective -- and it wasn't the cause of the fire.

MAURA
No.

KORSAK
What about the union joint?

Maura looks at another crime scene photo from the envelope. It's a close up of the union joint hanging from the pipe. She looks back at the union joint on the brown paper.

MAURA
No damage to the threads. It wasn't blown apart.

JANE
It was loosened on purpose. This all fits with our theory: Cal set the fire.

KORSAK
Probably went into their apartment, turned off the heat, then went to basement and loosened the union joint.

(CONTINUED)

MAURA

Natural gas from these pipes
would've filled the basement in
minutes.

JANE

Linda came home with the baby to a
freezing apartment and turned on
the heat...

A beat as they stare at photos of the destroyed apartment.

JANE (CONT'D)

A fire investigator once told me
don't even ring the doorbell if you
smell gas. The electrical spark
from that doorbell is enough to
blow the place up.

Frost comes rushing in.

JANE (CONT'D)

You find something else?

He has what looks like rolled up cash. But it's about 50
pages of notes from a Detective's 4 x 8" notebook, rolled and
held by a rubber band.

FROST

Found this in the tail pipe.

Jane takes it, pulls off the rubber band.

JANE

Cal's investigative notes. They're
dated March 22, 1993. Good job,
Frost.

Jane goes through them, stops at one page.

JANE (CONT'D)

There was a witness who saw the
arsonist running from the
basement...

KORSAK

Someone saw Cal?

JANE

I don't think it was Cal.

(reads)

Francine Longstead of 1299 Winston
Street reports she saw what she
believes to be a white male running
from a basement --

(CONTINUED)

FROST

White male. Cal was black...

Frost starts to look up Francine Longstead by her address on a computer.

KORSAK

"White male" rules out the Colombians, too.

JANE

(reading)

Mrs. Longstead says she heard the explosion and looked out her window in time to see the man, whose shirt was on fire, run from the basement on Silver Street.

MAURA

If his shirt was on fire, and he was running, it's highly likely he suffered 2nd or 3rd degree burns.

JANE

We just need Francine Longstead to give us a description.

FROST

(re: computer)

Francine Longstead died in 2005.

Frost is on the MRL. Jane, Maura, Korsak. On one monitor is the photo pyramid of Paddy and his nine lieutenants.

JANE

(re: pyramid)

Paddy had nine trusted lieutenants. One of those guys torched that apartment.

FROST

I'm calling up all the surveillance photos of Paddy and his top guys from March 1993.

KORSAK

They always met behind the Chauncy Street Tavern...

Frost touches the MRL screen. PHOTOS pop up on: various surveillance photos of Paddy on different days. He's always surrounded by the same nine guys.

MAURA

That's Jackie Donovan...We can rule him out. I didn't see any burn scars when I did his autopsy.

JANE

Frost, see if there's a photo of them all together on March 23rd, the day after the fire.

MAURA

They took surveillance photos of him every day?

FROST

Yeah, for more than twenty years.
(re: stored files)
There's ten gigs of stored photos.

Jane is staring at the pyramid.

JANE

Every time he wanted something done, one of these guys did it...
(mulling over something)
...but this time was different...

KORSAK

What do you mean?

JANE

RICO. Paddy's not going to send one of his guys to kill a cop's family.

FROST

I got it -- March 23rd, 1993.

BRIC monitor LIGHTS up with a photo of Paddy and his nine guys. Maura steps forward and stares at a small area on Paddy's neck. Something pokes up past his collar as Jane finishes her thought.

JANE

He's going to do it himself.

KORSAK

Of course -- penalty is the same for a capital murder. Do it yourself, no one can turn on you.

MAURA

(fights to steady her voice)
Detective Frost, can you blow up the area around his collar?

(CONTINUED)

34

CONTINUED: (2)

34

As Maura suddenly reaches for a desk to steady herself, and Jane moves to her side --

JANE

Maura, we knew Paddy was behind
Linda and Christopher's murders.
The fact that he set the fire
himself isn't any worse than
ordering someone else to do it.

MAURA

(it's not that)
Hemostatic gel gauze...

Maura lifts her wrist to show Jane the small Hemostatic gel gauze bandage that Hope put on her arm.

MAURA (CONT'D)

...she helped him.

35

INT. MAURA'S HOUSE - KITCHEN / GREAT ROOM - NIGHT 2

35

Maura and Jane enter. Cavanaugh is still out, asleep on the couch. Hope reads a medical book at Maura's island.

HOPE

He's fine...

Hope sees Maura's expression.

HOPE (CONT'D)

What's the matter?

Maura quietly places an 8 x 10" photo of Paddy with his bandage.

MAURA

That's your work, isn't it?

Hope looks at the photo. The blood drains from her face. It's clear it's an awful memory.

JANE

Did he tell you how he got those
burns?

HOPE

No.

MAURA

You see that man on the couch?
Twenty years ago, Paddy killed his
25-year-old wife and their 6-month-
old baby.

(CONTINUED)

JANE

They burned to death after he booby-trapped their apartment...And you treated Paddy's burns...

HOPE

I didn't know. I swear I didn't know how he got those burns.

JANE

You must've heard that a cop's family died in a fire. And then Paddy shows up with 3rd degree burns? What were you thinking? Problem with the barbecue?

HOPE

He said he would never hurt women or children...It had to have been an accident...

MAURA

It wasn't an accident. No more accidents, Hope. You made a bargain with the devil, and it's come due.

HOPE

What do you mean?

JANE

You're going to testify against him.

END OF ACT FIVE

ACT SIX

36

INT. U.S. FEDERAL COURT - LOBBY - DAY 3

36

King has just been brought up to speed by Jane, Maura and Korsak. They stand on the other side of a metal detector, and x-ray machine. Two COURT SECURITY OFFICERS funnel attorneys, cops, clients and jurors past security.

KING

You were right -- it **was** a Hail Mary pass.

JANE

It's not over yet. Hope Martin still has to testify.

MAURA

What if she doesn't?

JANE

That's why I left her with two cops. She'll be here.

KING

I'll talk to the judge. We'll get in front of the grand jury. We'll have two murder indictments by lunch.

(as he heads away)

I think you should wish me luck this time.

JANE

Don't screw it up, counselor.

Jane and Maura move to the side. Korsak scans people entering, looking for Cavanaugh.

JANE (CONT'D)

You okay?

MAURA

You know when I said she should've picked someone else to sleep with 37 years ago?

JANE

Yeah.

MAURA

Maybe Paddy should've picked somebody else...

(CONTINUED)

JANE

She said she would testify against him, Maura. I think in her own way, she's trying to make amends.

As they talk, Jane idly watches as a BPD Uniform, OFFICER JENKINS, 30s, hands the COURT SECURITY OFFICER three clear plastic evidence bags: a gun, a magazine, loose bullets. The gun is secured with a plastic breach lock. As the court security officer puts the bags on the conveyor belt --

COURT SECURITY

How you doing, Jenkins. You got a lot of evidence today.

OFFICER JENKINS

Got a gun case on the third floor.

COURT SECURITY

Good luck with that, okay?

OFFICER JENKINS

Thanks.

Korsak comes over.

KORSAK

Cavanaugh should be here...

COURT SECURITY

(overhearing)

Lieutenant Cavanaugh? He's already upstairs.

JANE

(note of panic)

He's what?

KORSAK

Jane, Sean's not going to strangle Paddy in the court house, and he can't get his weapon through security.

JANE

(on the move)

Yes, he can.

OFF Jane, breaking into a sprint.

Paddy, in a black crewneck sweater and sports coat, walks between his gaggle of lawyers, including J.P. Walsh. Paddy is smiling, talking to Walsh.

(CONTINUED)

PADDY

We make a pretty good team. How many retirement houses have I bought you?

J.P. WALSH

I'll take a few more.

As they arrive at the courtroom doors --

CAVANAUGH (O.S.)

Paddy.

Paddy turns and sees Cavanaugh.

CAVANAUGH (CONT'D)

I don't think we're done. Do you?

PADDY

(to J.P.)

Gimme a minute.

J.P. WALSH

Don't, Paddy.

PADDY

Stay out of it.

Paddy follows Cavanaugh into a men's room.

INT. U.S. FEDERAL COURT - HALLWAY - DAY 3 - SECONDS LATER

Jane gets to J.P. Walsh first. Korsak and Maura trail her.

JANE

(out of breath from stairs)

Where is he?

KORSAK

Where's Paddy?

J.P. WALSH

Men's room.

(off their looks)

Aw, crap...

INT. U.S. FEDERAL COURT - MEN'S ROOM - DAY 3 - SAME

Cavanaugh has Paddy by the collar with one hand. On the counter, three ripped open evidence bags that contained his glock, magazine and bullets.

Cavanaugh's other hand grips his gun, which he SHOVES into Paddy's chin. Cavanaugh vibrates with quiet rage.

(CONTINUED)

CAVANAUGH

You son-of-a-bitch. Blowin' off
your head is too good for you.

PADDY

It wasn't personal, Sean. It was
just business.

CAVANAUGH

Business. You kill my wife, my baby
son, so your cocaine comes cheaper?
How do you stand on this earth and
think you have any right to draw a
breath?

Jane and Korsak enter behind him. Maura, too.

KORSAK

Sean...don't...

JANE

Lieutenant, please don't do this.

Cavanaugh doesn't take his eyes off of Paddy. Maura slides
quietly past Jane. It's so unexpected, Jane is a beat too
late as she reaches out to try to stop Maura.

MAURA

Don't. I want to talk to my father.

CAVANAUGH

Don't come any closer, Dr. Isles.
He's a dead man.

MAURA

All right. But before you kill him,
I want him to know something.

She looks directly at Paddy.

MAURA (CONT'D)

She's here, Paddy. Hope.

PADDY

Hope is here?

MAURA

She was going to testify in front
of a grand jury...

PADDY

That'll never happen...

MAURA

Now it won't because the Lieutenant is going to save us all a lot of anguish. It must feel terrible to hear that the love of your life was about to help us put you on death row.

PADDY

She wouldn't...

MAURA

Oh, but she would. All these years, you've stayed alive for two things: power and Hope. Seems fitting that you'd go out like this.

Cavanaugh watches the light go out of Paddy's eyes.

PADDY

You're lying....Hope would never do that...

But Paddy believes her -- and something dies inside...

Jane and Korsak look at each other, ready to make a move and disarm Cavanaugh. But Cavanaugh is caught by Paddy's transformation. Cavanaugh loosens his hold on Paddy, lowers the gun.

CAVANAUGH

(fuck you)

I got a better way for you to experience hell: you're gonna stay alive -- but without her.

Jane's phone buzzes a text. It's from King. She shows it to Korsak. He hands her handcuffs. Cavanaugh looks at Jane.

JANE

Hope testified. It's over.

He lowers his head. She steps in front of him, faces Paddy.

JANE (CONT'D)

Patrick Doyle, you are under arrest for the murders of Linda and Christopher Cavanaugh.

Jane and Maura are in a booth. Jane eats sweet potato fries. Maura has a vegan stir fry.

JANE

I never thought I'd say this: sweet potato fries are growing on me.

Maura pushes a little planter with fresh mint.

MAURA

Try them with the fresh mint.

JANE

Don't push your luck...speaking of luck-pushing, he could've pulled that trigger, you know.

MAURA

No. He wasn't going to.

JANE

You don't know that.

MAURA

Yes, I do.

JANE

Okay, show me that study. Come on. Cite statistics. Double-blind control group...

Maura pulls out her tablet, starts pushing buttons.

JANE (CONT'D)

What are you doing?

MAURA

Looking for the peer-reviewed study on violence in men's rooms.

Jane grabs the tablet.

JANE

You're so full of crap.

Maura swipes a sweet potato fry.

JANE (CONT'D)

(looks at tablet)

You're shopping? You were shopping for shoes, Maura. Stop eating my fries.

MAURA

Gimme my tablet.

Jane sits on it.

JANE

No. Order dessert, and I'll think
about it.

Maura takes another fry.

MAURA

These are really good with the
mint...

JANE

Stop with the plants, would you?

END OF EPISODE