



rizzoli & isles

“No One Mourns the Wicked”

Episode 409

#2M6259

Teleplay By

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Story By

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Directed By

Steve Robin

PRODUCTION DRAFT

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FULL BLUE DRAFT

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FULL PINK DRAFT

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FULL YELLOW DRAFT

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RIZZOLI & ISLES

409 "No One Mourns the Wicked" – FULL YELLOW

CAST LIST

DETECTIVE JANE RIZZOLIANGIE 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

Kent Williams Jesse Erwin
June Ferguson Lacy Fisher
^^ Dr. Martin Yeager Dwayne Standridge
^^ Gail Yeager..... Anastasia Barnes
Dr. Victoria Nolan Jessica Tuck
Jack Roberts..... **Nick Gehfuss** *
Tim Felding..... Ian Duncan
Charles Hoyt..... Michael Masee
Officer Jenkins Jabari Simba
Det. Chuck Fletcher John Thaddeus

^ – does not appear in this episode.

^^ – appears in flashback clips, from the Pilot episode.

ANIMALS

Jo Friday (Jane's dog)
Rascal (Theo's puppy)
Mutts & Puppies (Korsak's)

RIZZOLI & ISLES

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SET LIST

INTERIORS

MAURA'S HOUSE
KITCHEN
GREAT ROOM
DINING AREA

BCU
CAMPUS AUDITORIUM
STAGE ("BLOOD COTTAGE")
FRONT OF STAGE

BPD
HOMICIDE SQUAD ROOM
BRIC
DIVISION 1 CAFÉ

JANE'S APARTMENT
HALLWAY LANDING
LIVING ROOM

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM

DIRTY ROBBER

MAXIMUM-SECURITY PRISON
INTERVIEW ROOM (FOR VIDEO)

KORSAK'S HOUSE
KITCHEN
BASEMENT

EXTERIORS

BCU CAMPUS
BEHIND BUILDINGS
DUMPSTER

KORSAK'S HOUSE
PORCH

VEHICLES

GARBAGE TRUCK (WITH DUMPSTER RAISED)

RIZZOLI & ISLES

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DAY/NIGHT BREAKDOWN

| Scenes | | Day/Night |
|--|---|----------------------|
| 1, 2pt, 3–6, 7pt, 8pt, 9– A13 | * | N1 |
| 14 – 19 | * | D2 |
| 20 – 21 | | N2 |
| 22–25, 26pt, 27pt, 28–30, 31pt, 32–33, 34pt, 35–37 | | D3 |
| 26pt, 27pt, 31pt, 34pt | | ND PRIOR DAY (VIDEO) |
| 2pt, 7pt, 8pt, 27pt | | FLASHBACK |

FULL BLUE: Scene A13 ADDED.

ACT ONE

1 **INT. "BLOOD COTTAGE" - NIGHT 1** 1

In a darkened living room, a MAN, 30s, shakes with terror. He's seated on a couch, stripped to his T-shirt and boxers. DUCT-TAPE RIPS. *

A hand SLAPS the tape over his mouth. *

BINDS his wrists, upper thighs, ankles. *

Hands SET a cup and saucer on his knees. The china RATTLES as his legs shake. *

Near him -- the sound of a woman as she WHIMPERS. FIND her, 30s, in a nightgown, her wrists bound with plastic zip ties as a MAN in a hooded Tyvek suit and latex gloves taunts her. *

He RUNS a SCALPEL along her bare arm, up her neck. Stops at her throat. *

2 **INT. WEST ROXBURY MANSION - GREAT ROOM - NIGHT - FLASHBACK** 2
(PILOT/SCENE 1) (INTERCUT WITH PRESENT)

FRACTURED IMAGES [PILOT/SCENE 1] of the same tableau four years earlier.

DR. MARTIN YEAGER shakes, tries to cry out.

GAIL YEAGER whimpers and sobs.

KILLER moves around her with the scalpel.

We move through a BLINDING WHIR as PAST crime and PRESENT moment COLLIDE...and hear the two women SCREAM... *

3 **EXT. BOSTON - ESTABLISHING - NIGHT 1** 3

4 **INT. MAURA'S HOUSE - KITCHEN / DINING AREA - NIGHT 1** 4

DET. JANE RIZZOLI and DR. MAURA ISLES finish preparing an arugula salad, chicken breasts, a cheese and fruit plate and quinoa. Jane transfers the quinoa from a POT to a DISH.

JANE

I don't like quinoa. It's too grainy. *

MAURA

It's not a grain. It's a chenopod.
[Keen-ah-pod]

JANE

Okay, I don't like keenopads. *

(CONTINUED)

MAURA

Chenopods. Quinoa is closely related to beets, spinach and tumbleweed.

*

JANE

Tumbleweed? Put that on my "don't serve" list, too.

Maura studies Jane's face, whose smile hides anxiety. Jane is dreading something. Maura knows what.

MAURA

Are you having second thoughts?

JANE

I can't back out now. Dr. Nolan asked us to do this presentation six months ago...

Jane puts down the quinoa, opens a FOLDER on the kitchen island. It's full of Hoyt CRIME-SCENE PHOTOS.

JANE (CONT'D)

But, yeah...I hate thinking about Hoyt. Most serial killers go after strangers. How'd I get stuck with one who wanted to get personal?

MAURA

You presented a unique challenge for someone like Charles Hoyt.

JANE

So you're saying it's a compliment that he tried to kill me?

*

MAURA

I suppose...

*

*

They trade wry smiles.

MAURA (CONT'D)

Let's go over the presentation one more time.

*

*

*

JANE

Okay...two set-ups at the "blood cottage." The first is the West Roxbury mansion where we found Martin Yeager's body.

*

*

*

*

Under which, Jane pulls out PHOTOS. The first one she looks at is Martin Yeager, dead and bound on a couch.

*

JANE (CONT'D)

His wife, Gail, was missing but we
found evidence of a second body...

*
*
*

She looks at Gail's body in a wooded area --

*

JANE (CONT'D)

...and eventually discovered Gail's
body in a remote area...

*
*

Jane looks at Maura, who now looks spooked.

JANE (CONT'D)

What's the matter?

MAURA

I'm remembering the motile [mo-
tile] sperm I found on her body...

*
*

JANE

Can't just be a serial killer. No.
Had to be a necrophiliac, too.

Jane closes the folder. Picks up a PAMPHLET. "SERIAL KILLER
SYMPOSIUM: FROM CRIME SCENE TO COURTROOM." There's a PHOTO of
Dr. Victoria Nolan. Caption: "Hosted by Boston Cambridge
University Forensic Psychiatrist, book author and leading
expert, Dr. Victoria Nolan."

JANE (CONT'D)

Yay...A 3-day symposium to re-live
our four-year nightmare...Only Dr.
Nolan could've talked me into this.

*
*

Maura pulls out a BOOK from under Jane's stack of files.

INSERT: THREE FACES OF EVIL by DR. VICTORIA NOLAN. PHOTOS of:
Hoyt, Gilbert Dean Reeder, blue collar, 40s, and David James
Johnson, handsome, 30s.

MAURA

Did you finish it?

JANE

Made myself...she did a good job
with the forensics.

MAURA

I thought so, too. It's sold
100,000 copies so far.

JANE

(takes book, looks at it)
America loves serial killers...

DING-DONG

Maura is mid-transfer of chicken from PYREX dish to plate.

MAURA

Can you get that?

JANE

Sure.

Jane opens the door to find DR. VICTORIA NOLAN, 40s, elegant in a suit. She has a BOTTLE of red wine, which she hands to Jane. With her, JACK ROBERTS, 20s, holding KEYS, and TIM FELDING, 30s, CELLPHONE in hand.

JANE (CONT'D)

Dr. Nolan.

(takes wine)

Thank you. Come on in.

They enter, door open. Jane hands the bottle to Maura.

DR. NOLAN

So nice to see you both.

MAURA

Welcome.

DR. NOLAN

This is my research assistant, Jack
Roberts --

(Jack nods politely)

And my publicist, Tim Felding.

TIM FELDING

Nice to meet you, Detective,
Doctor. I've heard a lot about you
both.

JANE

Oh?

*

DR. NOLAN

We've been together for six months
on the book tour. Tim humors me by
listening to my stories.

*

*

TIM FELDING

Hardly "humoring" you. There's a
reason your book is a bestseller.

MAURA

Congratulations on your success.

DR. NOLAN

Thank you. But I'll be glad when I
can get back to my research.

*

*

MAURA

(to Tim and Jack)

Would you like to join us for
dinner?

TIM FELDING

That's very nice of you, but I need
to make some calls, get ahead of
any controversy over tonight's
presentation.

JANE

You think our blood cottage is
going to be controversial?

TIM FELDING

We've had press ask to cover it. My
worry is it could appear to be a
bit gratuitous to the lay person.

JANE

Let the press know it's a powerful
investigative training tool.

*

Tim doesn't like being told how to do his job.

*

(CONTINUED)

TIM FELDING

Good way to spin it.

*

They trade thin smiles.

*

JACK

What time should we pick you up?

JANE

We can take you.

DR. NOLAN

Thank you. That's very kind of you.

TIM FELDING

(as he exits)

See you there.

*

DR. NOLAN

(a little embarrassed)

My new role as a book author came
with an entourage.

*

*

JANE

Who doesn't love an entourage?

OFF JANE.

*

TIME CUT TO:

5

INT. MAURA'S HOUSE - DINING AREA - NIGHT 1

5

Jane, Maura and Dr. Nolan eat dinner. ANGELA RIZZOLI has joined them. Dr. Nolan's book is on the table.

DR. NOLAN
This is delicious.

JANE
(shows forkful of quinoa)
Yup. Props. Even for the quinoa.

MAURA
Thank you.

Angela is waiting for an opening.

ANGELA
Dr. Nolan, what is forensic psychiatry exactly?

DR. NOLAN
A branch of medicine that focuses on the intersection of law and mental health.

ANGELA
(tries not to sound disapproving)
Why did you decide to specialize in serial killers?

JANE
Ma.

DR. NOLAN
It's all right. I get asked that a lot. During my psychiatric residency, a 5-year-old boy was referred to me for treatment.

ANGELA
Why? What happened to him?

Dr. Nolan looks at Jane and Maura; it's not a happy story.

(CONTINUED)

JANE

Ma.

ANGELA

I want to know.

DR. NOLAN

He'd strangled his puppy.

ANGELA

A 5-year-old?

JANE

So Tommy's not so bad after all.

ANGELA

Not funny.

*

Maura picks up the book, studies the three photos.

MAURA

Why did you decide to focus on these three?

DR. NOLAN

They were a good sample. Charles Hoyt was a brilliant medical student, which is unusual.

ANGELA

Why?

MAURA

Most serial killers are of average intelligence.

JANE

Like these two: Gilbert Dean Reeder was a trucker. David James Johnson was married with children.

*
*
*

ANGELA

He had a family? Isn't that unusual?

*
*

DR. NOLAN

No, not really.

*
*

ANGELA

How could his wife not know?

JANE

Most serial killers aren't social misfits or monsters, Ma.

DR. NOLAN
Unfortunately, they're so "normal,"
they hide in plain sight.

JANE
That's why they're hard to stop.

Angela and Maura trade a concerned look.

MAURA
We should probably get ready to go.

ANGELA
I'll clean up.

But Angela doesn't move. She looks at Jane with concern.

ANGELA (CONT'D)
Why can't I go with you?

JANE
I told you, it's only for law
enforcement.

DR. NOLAN
Even I find the blood cottage
disturbing.

JANE
It looks real, Ma. Crime scene
techs set it up with forensic
dummies. *

ANGELA
How does a dummy look real? *

JANE
You'd be surprised. They "bleed"
synthetic gel, Ma. *

ANGELA
Who thinks of this stuff?

OFF Jane, giving her mother a reassuring pat as they get
ready to leave.

Nolan is at the podium. Curtain is closed. Jane and Maura are
seated next to her. Nolan is finishing an introduction. About
120 LAW ENFORCEMENT in the audience: 85% men, 15% female. All
dressed like detectives, wearing name tags.

DR. NOLAN

...we agree on the definition of a serial killer: three or more murders. But what we don't agree on are investigative techniques. And that's why we're here. Tonight, we begin with Detective Jane Rizzoli and Dr. Maura Isles.

*
*
*
*
*

CLAPS as Jane and Maura move to the podium.

DR. NOLAN (CONT'D)

If you've read my book --
(polite CHUCKLES)
-- you know these two were instrumental in capturing serial killer Charles Hoyt.

*
*

FIND SGT. DET. VINCE KORSAK and DET. BARRY FROST in the front row, clapping as Jane and Maura take the podium. Dr. Nolan hands them each a STICK MICROPHONE.

JANE

(into mic)

Uh...thank you. It's nice to be here.

On a LARGE MONITOR, PHOTOS of Hoyt.

JANE (CONT'D)

Putting a stop to Charles Hoyt's killing spree became very personal to me. During the course of my investigation, Hoyt developed an obsession with me -- and tried to kill me more than once.

*
*
*
*
*
*

ON KORSAK in the audience as the color drains from his face.

INT. BASEMENT - NIGHT - FLASHBACK (PILOT/SCENE 45)

Jane whimpers. She's PINNED to the dirt floor, scalpels through her palms. Hoyt taunts her. Back door FLIES open. Korsak FIRES. BAM! Hoyt drops.

BACK TO SCENE

7

CONTINUED:

7

FROST

(low)
You okay?

KORSAK

Yeah...

JANE

The truth is, this is hard to talk
about. I never thought it would end
the way it did...but you're all
cops, so you understand I didn't
have any other choice...

*
*
*
*
*

8

EXT. WOODS - NIGHT - FLASHBACK (EP. 210/SCENE 37)

8

Jane STABS Hoyt.

BACK TO SCENE

JANE

I'm glad he's dead because he can't
ever hurt anyone else. But I'll
never stop wondering why.

*
*
*

Nods of recognition from the audience.

*

MAURA

We know about 70% of serial killers
were abused as children, and 60%
have brain damage. But we also know
every society has them.

*
*
*
*

JANE

So tonight, we focus, not on why,
but on how. How we investigate.
What you're about to see is a
staged crime scene -- what we call
a "blood cottage."

*
*
*
*
*

ON MONITOR, STILLs: Martin & Gail smiling. Martin, dead and
bound. Gail, dead and covered with leaves. Charles Hoyt...

*
*

MAURA

We will show you how we analyzed
the forensic details of the murder
of Martin Yeager and his wife,
Gail.

*
*

JANE

When we arrived at the scene you're
about to see, we found Martin
Yeager, duct-taped and slaughtered,
and his wife missing.

*
*
*
*

(CONTINUED)

The curtains OPEN to reveal: living room with the bound man. *
Wooded area with the woman. Jane and Maura keep their backs *
to the crime scenes as they talk and back up a few steps. *
Jane indicates a teacup on the floor. *

JANE (CONT'D)

This teacup was one of Hoyt's *
signatures: he'd place it on the *
man's knees as a warning device. *

Jane looks at the male forensic dummy -- moves the mic away *
from her mouth. *

JANE (CONT'D)

(whispers)

He looks a little too real...

Maura looks closely, then reaches for the dummy's wrist.

MAURA

He's warm. He looks real because he
is real...

END OF ACT ONE

ACT TWO

9 **INT. BCU - CAMPUS AUDITORIUM - IN FRONT OF STAGE / ON STAGE 9
(CRIME SCENE) - NIGHT 1**

The audience is still there, crowding the yellow tape restricting them from the crime scene.

Several ND UNIFORMED POLICE OFFICERS keep them at bay. Since they're all law enforcement, the buzz is different: they're all theorizing, wanting to help.

JANE

I think our victims are the CSRU techs who set this up...

*
*

MAURA

Sergeant Korsak is looking for their clothes.

*
*
*

JANE

Whoever did it wanted to get to us, all of us.

*
*

MAURA

It worked.

Maura pulls out a medical examiner's THERMOMETER from her bag, heads over to the woman's body to check her temperature, then to the man's.

*
*
*

In the f.g., DET. FRANKIE RIZZOLI JR. makes his way through the crowd of cops toward them.

Jane motions for OFFICER JENKINS (Jabari Simba).

JANE

Jenkins.

OFFICER JENKINS

What do you need, Detective?

JANE

Keep everyone at least ten feet from this stage. It's a crime scene, even if they are cops.

OFFICER JENKINS

You got it.

Jenkins moves off as Frankie arrives on the stage.

FRANKIE JR.

You okay?

(CONTINUED)

JANE

Yeah. What did you get out of the campus police?

*

FRANKIE JR.

They said it was an all-cop symposium, so there was no need for additional security.

JANE

Got that wrong. What about access?

FRANKIE JR.

Auditorium is always open.

JANE

Make sure the Uniforms don't let anyone leave.

FRANKIE JR.

These guys are all cops, Jane.

JANE

They're suspects now.

As Frankie exits, Korsak and Frost enter from backstage. Korsak carries two plastic EVIDENCE BAGS with the dead CSRU techs' uniforms. Frost has a BOX of "props," including Dr. Nolan's book. As Korsak hands Jane both victims' I.D.s --

KORSAK

You were right: both are BPD Crime Scene Techs. Found their uniforms and badges.

*

*

INSERT: I.D. BADGES: KENT WILLIAMS, 30 and JUNE FERGUSON, 25.

JANE

June Ferguson and Kent Williams. I don't recognize 'em. Do you?

KORSAK

No.

*

*

JANE

What's in the box?

FROST

Props they brought to dress the crime scenes.

JANE

We're going to need all of the campus security footage.

*

(CONTINUED)

FROST

Made the calls. It's already coming in. What do you make of this?

JANE

Everyone here had experience with serial killers. Feels like a taunt. Like, "I can do this and you can't stop me."

*
*

KORSAK

Doesn't that smack of Hoyt?

JANE

I'm not sure...

MAURA

What about the teacup, Jane? It's the same pattern as the one at the Yeager's crime scene.

JANE

Frost, is there a teacup in the prop box?

FROST

(pulls out WHITE TEACUP)
Right here.

JANE

That means the killer brought his own. There are 100,000 copies of Dr. Nolan's book out there. Maybe the teacup is visible in a photo.

*
*

Under which, Frost flips through a copy of the box.

FROST

It's hard to see, but that might be it.

*
*

He shows them the PHOTO with a barely visible teacup.

Korsak pulls his MAGNIFYING GLASS KEY RING, looks at photo.

KORSAK

Yeah, you can just make out the pattern.

MAURA

So anyone who has the book could've recreated this.

JANE

You see why it may not be connected to Hoyt?

FROST

So...we're looking at, what? 8,000 BCU students, 950 faculty and employees?

KORSAK

(looks at the audience)
Or any one of these cops.

JANE

(turns to Maura)
Can you estimate time of death?

MAURA

I measured their core temperatures: both are 35 degrees Celsius. They were killed about two hours ago.

Maura lifts the hair on the back of the female's neck. She shows them a SMALL RED BURN about the size of a dime. She talks as she measures it.

MAURA (CONT'D)

Take a look at this.

KORSAK

Looks like a burn...

*

JANE

Hoyt used a stun gun...but that's not from a stun gun.

9

CONTINUED: (4)

9

MAURA

1.9 Centimeters by 1.5. I found an identical mark on the male victim's arm.

*
*

JANE

A burn...or a branding...?

Dr. Nolan, with Jack and Tim, below the stage and behind the crime scene tape, lifts a hand to try to get their attention.

MAURA

Jane...

JANE

Go talk to her. Maybe she can help.

*

10

INT. BCU - CAMPUS AUDITORIUM - IN FRONT OF STAGE - MINUTES 10 LATER - NIGHT 1

Maura and a rattled Dr. Nolan, along with Jack and Tim.

*

DR. NOLAN

What should I do?

MAURA

The detectives think we should keep the Symposium going.

*
*

DR. NOLAN

Why?

*
*

MAURA

The suspect might be here.

*
*

DR. NOLAN

You think...he might be...part of the law enforcement community?

TIM FELDING

I'm wondering how to respond to the press.

MAURA

Let the Public Information Officer handle it right now.

*
*
*

DR. NOLAN

I've seen so many grisly photos and video from crime scenes...but I've never actually seen...Oh, God...

MAURA

Dr. Nolan, are you all right?

(CONTINUED)

10

CONTINUED:

10

TIM FELDING
Sit down, Doctor.

JACK
Do you want some water?

She shakes her head "no" as she sits. Looks over at the bodies on the stage.

DR. NOLAN
I knew them...the crime scene techs, June and Kent. I asked them to do this...I feel responsible.

MAURA
You're not responsible.

DR. NOLAN
I cannot believe we were enjoying dinner while this was happening...

MAURA
Dr. Nolan, I know this hard, but we're going to need your help.

*

11

INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 1

11

Jane and Maura finish working with Dr. Nolan. Two small whiteboards. On one: a TIMELINE. 3:00 - June and Kent arrive at BCU. 5:45 - Time of Death. 7:00 - Auditorium Doors open. 7:30 - Dr. Nolan speaks. 7:45 - Bodies discovered.

*

*

Frost and Korsak are visible, working in BRIC. On one white board, a psychological profile of their killer: "Organized, Planned, Meticulous, Chose Random Victims?, Fearless, a Thrill-Seeker, No Attempt to Conceal Bodies, Crime Scene suggests Control, Seeking Attention."

*

MAURA
Organized, planned, possibly chose random victims, fearless and clearly a thrill-seeker --

JANE
Because he took out two police department employees at a symposium on serial killers...Although until there's a third murder, he's not technically a serial killer.

*

*

DR. NOLAN
The theatrical staging indicates he wants to "play"...

*

(CONTINUED)

11

CONTINUED:

11

MAURA
(unnerved)
With us...

*
*

JANE
Which means this will escalate.

*
*

DR. NOLAN
You think there will be more?

*
*

JANE
I do, yeah.

*
*

Jane stares at the clearboard, which is covered in CRIME-
SCENE PHOTOS and includes BPD PHOTOS of Kent and June. Jane
taps the burn marks on Kent's arm and June's neck.

*

JANE (CONT'D)
The burns are significant. None of
Hoyt's apprentices added any of
their own signatures...

MAURA
Trace Evidence is doing a complete
work-up on the bodies. I won't be
able to do the autopsies until
tomorrow. I can tell you more about
the burns then.

Dr. Nolan stifles a yawn, clearly exhausted, as she sees Jack
and Tim. A UNIFORM walks them in.

TIM FELDING
We can wait downstairs if you're
not finished--

DR. NOLAN
Would it be all right if I headed
back to the hotel?

JANE
Of course. Thank you for your help.

Nolan heads out as Korsak and Frost come from BRIC.

FROST
We went through all of the security
footage. There are no cameras
monitoring the auditorium. We're
trying to track every person who
was on campus at the time of the
murders.

(CONTINUED)

11

CONTINUED: (2)

11

JANE

That'll be thousands...

FROST

Yeah.

KORSAK

I matched credentials for all law enforcement against their symposium registration. Everyone's who he says he was...It's 2 a.m. Let's go home.

*

Jane nods. Maura looks at her with concern.

MAURA

You can stay with me tonight.

JANE

No, I'm fine. It's not him, Maura.

MAURA

I know. It's just...stressful.

JANE

I'm going to go home, pet my dog and take a bath.

KORSAK

I got to get home and check on Kojak. She had puppies.

FROST

Kojak had a sex change?

KORSAK

Ha-ha.

JANE

(sighs as she checks time)
See you in six hours.

12

INT. JANE'S APARTMENT - LIVING ROOM / VARIOUS - NIGHT 1

12

Jane enters and quickly shuts the door. She locks it. Deadbolts it. JO FRIDAY wags her tail happily.

JANE

Hey, Jo...

Jane looks around, all senses on high alert.

(CONTINUED)

12

CONTINUED:

12

JANE (CONT'D)
You'd bark like crazy if someone
was here, right?

Jo Friday wags her tail.

JANE (CONT'D)
You can't wag your tail and make
friends if it's a bad guy, okay?

Jane unholsters her GUN -- and "clears" her apartment.

QUICK CUTS, SOME FROM JANE'S POV:

Jane goes through her Kitchen. Checks the door and window bolts.

Bedroom. Closet, under the bed.

It's eerily silent except for the LOUD CLICKS of doors opening and closing. Locks and bolts being double-checked.

LIVING ROOM

She returns, Glock in hand. She uses the barrel to push the curtains to the side, looks at the street below.

JANE (CONT'D)
Okay, I'm over-reacting. Right, Jo?

Jane sits on the couch, pats the space next to her. Jo Friday jumps up. Jane pets her.

JANE (CONT'D)
On days like today, I think I'd
like to be you...

She puts the gun on the coffee table. Pulls a BLANKET over herself. Checks the door one more time. Closes her eyes...

13

INT. JANE'S APARTMENT - LIVING ROOM - LATER - NIGHT 1

13

Jane is asleep on the couch. Jo Friday isn't with her.

REVERSE ANGLE: CHARLES HOYT sits on the couch next to her, brushes hair from her face.

HOYT
Hello, Jane.

Her eyes POP open.

HOYT (CONT'D)
Sorry to wake you.

(CONTINUED)

CONTINUED:

Jane reaches for her Glock, but it's not there. She looks around frantically. Hoyt holds up the gun.

HOYT (CONT'D)
Is this what you're looking for?

Hoyt looks over at the door, which is OPEN a crack.

HOYT (CONT'D)
Come in.

ON JANE, watching as someone enters the room.

HOYT (CONT'D)
I want you to meet Theo.

REVERSE ANGLE: It's a little boy, THEO, 5. He carries a PUPPY.

HOYT (CONT'D)
Jane, did I ever tell you how I learned to kill? My first puppy's name was Rascal.

Theo calmly approaches Hoyt, smiling at Jane. Hoyt bends down so he is at eye-level with the boy.

HOYT (CONT'D)
You remember what we talked about, Theo?

Theo nods and kneels, lowering his puppy to the floor.

HOYT (CONT'D)
I still remember that first time.
How I could feel Rascal's pulse.
His blood pumping.
(leans into Jane)
You know what I did, right, Jane?

JANE
No, no...you can't--

*
*

A13

INT. JANE'S APARTMENT - LIVING ROOM - NIGHT 1

A13

*

Jane is SCREAMING as she jolts awake.

JANE
NO!

A car BRAKES hard outside. Jane gulps in air, trying to calm down...

END OF ACT TWO

ACT THREE

14

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

14

Angela is in her pajamas making coffee, when there's a SOFT KNOCK on the door. She calls up the stairs, a little uneasy.

ANGELA

Maura, someone's at the door.

Maura enters, also in her pajamas.

MAURA

It's Jane. She just called.

Maura opens the door. Angela is not far behind.

JANE

I had the worst nightmare...

*

ANGELA

Oh, sweetheart...what did you dream?

*

*

JANE

I don't want to say...

ANGELA

Sit. Do you want some eggs?

*

JANE

No, just coffee.

*

*

Angela moves away.

*

JANE (CONT'D)

(low to Maura)

I want to know if I have PTSD.

*

MAURA

I don't know, Jane. I'm not an expert.

JANE

But you've thought it.

MAURA

Anyone who's gone through the traumas you went through with Hoyt would likely suffer from post traumatic stress.

*

JANE

I thought the nightmares had finally stopped...

(CONTINUED)

MAURA

At least 75% of people suffering
from PTSD have nightmares.

JANE

So I have it...

MAURA

I didn't say that.

JANE

I thought I could deal with it...
It's like I'm still in that
dream...

*

ANGELA

(returns with coffee)

Oh, honey, try to forget it.

*

*

MAURA

Actually, don't...There's something
called "Imagery Rehearsal Therapy."
Replay the dream, Jane. Change the
way it ends.

*

*

*

Jane holds the coffee, stares into space.

*

JANE

Okay...I can do that...

A beat as Maura and Angela watch her. Then --

JANE (CONT'D)

It felt so...real. It felt like it
meant something...You think it did?

*

MAURA

The science behind dreams isn't
well-established --

*

JANE

I just want your opinion. And it
doesn't have to be peer-reviewed.

*

*

MAURA

The science indicates themes and
patterns in dreams may be telling
you something your frontal cortices
ignore when you're awake.

*

*

*

*

JANE

So that dream was trying to tell me
something...

*

*

(CONTINUED)

14

CONTINUED: (2)

14

ANGELA

Stop thinking about it. Please.
Take a sick day. Let Sergeant
Korsak and Detective Frost handle
this one. C'mon, honey.

*
*
*
*

Jane shakes her head.

JANE

You know I can't do that, Ma.

Angela hugs her. Jane sinks into her mother's embrace.

15

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

15

Jane and Maura work on the bodies of both victims: Kent and June. June's head is turned to the side to expose the burn on her neck. Maura runs the hand-held MAGNIFIER over it.

MAURA

Trace Evidence didn't find anything
on the duct-tape, the clothing or
the bodies.

JANE

That's too bad...

MAURA

See the pattern in the burn?

She hands off the magnifier to Jane, who looks as Maura grabs a PLASTIC BOWL and some prepared white, LIQUID LATEX.

JANE

Yeah...

MAURA

There's a similar pattern in the
male victim's burn.

JANE

You think the killer used the same
object to "brand" them?

MAURA

Possibly. I'm going to take an
impression of both burns.

She spreads a soft latex material over the back of June's neck and on Kent's arm.

(CONTINUED)

JANE

I'll have Frost run a description of both burns through the ViCap database. But I don't hold out much hope. We'll get a hit on anyone who's ever been burned with a cigarette.

Maura spreads out the drying latex. She peers at the impression.

JANE (CONT'D)

See anything?

MAURA

Not yet. It's still drying. I'm hoping to get a negative of a negative...

JANE

'Scuz me?

*

MAURA

The burn is a negative impression. So the latex is a --

JANE

Negative-negative. Got it. Skip to the part where you tell me what was used to burn them.

MAURA

I think it's healthy that you've begun to process your trauma.

JANE

I knew I opened a PTSD can of worms. Can we not talk about it? Please? I'm sorry I was a baby this morning.

MAURA

Your reaction is **normal**.

*

JANE

You talk to Dr. Nolan today?

*

MAURA

Yes. She thinks we should give all of the symposium's participants a personality test.

*

JANE

All cops take one. I've taken it.

*

MAURA

Me, too. It's a requirement to get your license renewed.

JANE

If our killer is law enforcement, he's taken it, too. Which means, he'll know what we're doing and try to beat the test.

*

MAURA

Yes, but I plan to compare our results to what's on file.

*

JANE

Good idea.

Maura finishes the latex impression. She's disappointed.

MAURA

Neither is a very clear impression.

JANE

Four negatives. Bummer...

Frost and Korsak enter with news.

KORSAK

CSRU didn't find anything at the crime scene.

JANE

Nothing? No hair, fingerprints?

FROST

No saliva, no blood. Not a damn thing. Not even footprints.

15

CONTINUED: (3)

15

JANE

No one is this good the first time
out...

16

INT. BPD - DIVISION 1 CAFÉ - DAY 2

16

*

The café is closed to all but DETECTIVES from Symposium who enter and exit in various stages of taking/finishing the test.

A table with a SIGN-IN SHEET and a pile of TESTS is manned by Jack. Extra tables and chairs have been set up. The coffee station is active.

Maura and Dr. Nolan are going through completed TESTS. Near them, DET. CHUCK FLETCHER, 40s to 50s, grumbles to anyone who will listen, throwing Maura and Dr. Nolan dark looks.

DET. FLETCHER

Stupid friggin' way to try to solve
a double homicide.

Jack walks over with more tests, carefully arranges them in a pile.

DR. NOLAN

How many have you collected?

JACK

Fifty-nine. But everyone on the
list signed in. We should get all
one hundred and twenty.

MAURA

And you've been confirming
identification?

JACK

Yes. They've been showing me photo
I.D.s.

Maura eyes Fletcher.

DET. FLETCHER

...I got better things to
do...you'd think they do, too...

MAURA

Let me know if anyone gives you a
hard time.

Jack smiles before heading off.

JACK

I can handle these guys.

(CONTINUED)

MAURA

Why would the killer recreate the
Yeager murders?

*
*

DR. NOLAN

That question kept me up all
night...There are different
categories of serial killers. This
one seems to fall into either
Thrill Killer or Power Seeker
Killer.

Fletcher stands in front of them, holds out his test.

DET. FLETCHER

So if I fail your test, am I Thrill
Man or Power Man?

Maura takes it from him, looks at the name on it.

MAURA

Thank you, Detective Fletcher.

DET. FLETCHER

You know, in Pittsburgh, we
wouldn't fart around giving cops
personality tests. We'd let 'em
help, and we'd probably have an
arrest by now.

DR. NOLAN

Thank you for your input.

DET. FLETCHER

Any time.
(holds out CARD)
Here. Take my card. Call me when
you're ready to solve this.

He walks away. Maura still holds his card.

DR. NOLAN

Grandiosity is a hallmark of
psychopathy.

MAURA

I can't wait to score Detective
Fletcher's test.

Maura and Dr. Nolan go over results with Korsak. Two piles of
BPD FOLDERS: one has 117. The other has three. They're
labeled and contain a test a cop just took with one sent from
his own department. Maura pats the small pile.

(CONTINUED)

MAURA

We've identified these three: Mike Clemens, a detective from Omaha, Reggie Jones, a detective from New York, and this one --

She picks up a folder with Fletcher's business card attached.

MAURA (CONT'D)

Detective Chuck Fletcher from Pittsburgh.

DR. NOLAN

All show signs of evasiveness, inconsistent responses and defensiveness.

KORSAK

They were trying to beat the test?

Maura indicates three BPD FILES: DET. MIKE CLEMENS, OMAHA; DET. REGGIE JONES, NEW YORK; DET. CHUCK FLETCHER, PITTSBURGH.

MAURA

We think so. We compared our tests to tests their departments had on file.

KORSAK

So trying to beat it got 'em caught...very smart, Doctors.

DR. NOLAN

We noted high scores for ego and hostility in these three, along with an absence of empathy.

KORSAK

So they're psychopaths.

DR. NOLAN

Or sociopaths. I'd need to do more testing.

KORSAK

It's enough to round 'em up and interview them.

MAURA

Did Det. Frost get anything on the ViCap search when he ran the burns?

KORSAK

Over a thousand hits. Not too helpful.

(MORE)

(CONTINUED)

17

CONTINUED: (2)

17

KORSAK (CONT'D)
(as he prepares to exit)
Jane okay?

MAURA
Yes. Are you?

KORSAK
Yeah.

Korsak notices Dr. Nolan watching them with concern.

KORSAK (CONT'D)
You must know all our stories.
Probably read my statements.

DR. NOLAN
I did. This has to be very
difficult for you, too. You once
rescued Detective Rizzoli from
Charles Hoyt.

KORSAK
I did...Worst night of my life.
Wish I'd killed that son of a
bitch.

18

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

18

Frost and Korsak work. Frost is on his computer. Korsak
finishes a phone call.

KORSAK
Clemens and Jones are in a seminar
at the symposium. Chuck Fletcher
hasn't signed in yet. You look at
Fletcher's file?

FROST
Got it right here.
(as he turns his screen)
15-year veteran...with a lot of
black marks on his record.

KORSAK
Forty-five complaints for use of
excessive force? That's a lot.

FROST
Got passed over for promotion
recently.

Korsak is up and looking at the screen, too. He points.

(CONTINUED)

18

CONTINUED:

18

KORSAK

Disciplined for drinking on the
job...Serial killers are often
substance abusers. We need to find
Chuck Fletcher.

*

Korsak's cell BUZZES. It's Dispatch.

*

KORSAK (CONT'D)

*

(to phone)

Sergeant Korsak...okay, we're on
it.

*

He hangs up. Frost looks at him expectantly.

*

KORSAK (CONT'D)

*

Get Jane. They just found a body on
the BCU campus.

*

19

EXT. BCU CAMPUS - BEHIND BUILDINGS - CRIME SCENE - DAY 2 19

Jane, Maura, Korsak and Frost approach a crime scene. Yellow
crime scene tape holds back STUDENTS. CAMPUS POLICE, BPD
PATROL OFFICERS. A dumpster, still on the lift-fork of a
garbage truck, is mid-air to reveal a BODY stashed behind it.

JANE

Is that dumpster emptied on a
regular schedule?

FROST

I'll find out. Why?

JANE

I'm thinking whoever dumped the
body was looking for maximum
impact.

She indicates STUDENTS, gaping behind the yellow tape.

KORSAK

(nods, agreeing)

Killer knew once that dumpster was
moved, everybody would get a good
show.

Under which, Frost works his TABLET and Frankie approaches
from behind the dumpster.

FRANKIE JR.

Dead guy's a cop.

He hands Jane the POLICE BADGE and I.D.

(CONTINUED)

JANE

I think we can rule Chuck Fletcher out.

She shows them.

INSERT: Chuck Fletcher's I.D.

FROST

(re: tablet)

You were right, Jane. Dumpster gets emptied at 10:05, right as classes get out.

JANE

Come on. Let's take a look at the body.

Frankie stands in front of Frost to stop him. Jane, Maura and Korsak are already moving away and don't hear this.

FRANKIE JR.

Don't go back there.

FROST

Why not?

FRANKIE JR.

Most gruesome thing you'll ever see. Eyes are gouged out, and his ears are cut off.

FROST

I'll be okay. Just make sure nobody gets past that tape.

Jane, Maura, Korsak -- and a reluctant Frost reach the body. Chuck Fletcher is face up. His jacket is open, revealing his Glock, still in its shoulder harness.

His mouth is stuffed with his handkerchief. Both ears have been severed. His eyes are closed but bloodied...

MAURA

He was stabbed. One wound under the solar plexus. And look at his wrist.

*

Fletcher has the same burn on his wrist.

JANE

The same burn.

(looks at the heels on his shoes)

Frost, you see any drag marks in front of the dumpster?

*
*

Frost looks at the pavement in front of the dumpster.

FROST

No.

*

JANE

Somebody lured him back here.

*

KORSAK

That's why his gun's in his holster.

*
*

JANE

Yeah. Either he knew his killer, or he wasn't afraid of him.

*
*

MAURA

Both ears are severed. Damage to the eyes appears to have been inflicted post-mortem.

JANE

See no evil, hear no evil, speak no evil...oh, God...

*

Jane and Maura trade a knowing look.

KORSAK

What is it?

JANE

The second killer Dr. Nolan profiled...

(indicates body)

That was his signature.

*
*

OFF JANE AND MAURA, AS THEY TRADE A LOOK...

END OF ACT THREE

ACT FOUR

20

INT. DIRTY ROBBER - NIGHT 2

20

Maura and Dr. Nolan have an informal strategy session as they try to collect themselves over a GLASS OF WINE. *

DR. NOLAN *
You think the killer is working his *
way through my book? *

MAURA *
I don't know. *

Dr. Nolan stares at her glass of wine.

DR. NOLAN *
But this could be directed at me? *

MAURA *
I'm not a detective... *

DR. NOLAN *
(tries to mask fear)
I don't have any family. And no one *
has threatened me... *

MAURA *
All three victims had ties to law *
enforcement -- and to the *
symposium...What do you make of the *
copycat aspect? *

DR. NOLAN *
Serial killers play out their own *
individual fantasies. *

MAURA *
Exactly. So why play out someone *
else's fantasy? With the exception *
of the burn, our killer is simply *
recreating murders. *

(CONTINUED)

DR. NOLAN

Perhaps he is saying, you solved this the first time, but you won't a second time?

*

MAURA

He's certainly challenging us...The third killer in your book is David James Johnson. Could that be next?

*

*

*

Under which, Maura opens the book to David James Johnson.

INSERT: David James Johnson PHOTO with his wife and two young children.

MAURA (CONT'D)

He looks like the perfect family man.

DR. NOLAN

Doesn't he? He chained his victims to a wall. Drove knives, nails or scalpels through his victim's hands and feet. Usually while they were still alive.

A worried Nolan looks around the restaurant.

HER POV: 20- to 30-SOMETHINGS laugh, eat, talk.

DR. NOLAN (CONT'D)

Four percent of the population is either a sociopath or a psychopath.

MAURA

Luckily, they're not all serial killers...

*

*

*

Maura looks at two UNIFORMS who've entered The Dirty Robber.

*

MAURA (CONT'D)

I'd like to think law enforcement serves as a deterrent.

*

DR. NOLAN

Unlikely. Serial killers are impulsive by nature and fearless of consequences.

20

CONTINUED: (2)

20

OFF Maura, disturbed...

PRE-LAP:

*

FRANKIE JR. (V.O.)

*

It's just me, Jane.

*

21

**INT. JANE'S APARTMENT - HALLWAY LANDING / LIVING ROOM /
KITCHEN - NIGHT 2**

21

Jane arrives home to find Frankie waiting for her.

FRANKIE JR.

JUST ME, JANE.

JANE

Why are you yelling?

*

FRANKIE JR.

I didn't want to scare you.

JANE

(opens door; they enter)
What're you doing here?

FRANKIE JR.

Spending the night.

JANE

I don't remember inviting you.

FRANKIE JR.

Some whack job has taken out three
cops in the last 24 hours. I'm not
sleeping alone. And neither are
you.

JANE

I'm not sleeping with you.

He smiles.

FRANKIE JR.

Come on. I couldn't forgive myself
if something happened to you.

JANE

Nothing's going to happen to me.

But Frankie is helping himself to a BEER in the refrigerator.

*

JANE (CONT'D)

(ironic)
Would you like a beer, Frankie?

(CONTINUED)

21

CONTINUED:

21

FRANKIE JR.

(as he opens it, smiles)
Got one, thanks. Want me to order a
pizza?

*

JANE

Sure. But give the delivery man a
personality test before you open
the door.

Frankie hands Jane a beer. There's a timid KNOCK on the door.

ANGELA (O.S.)

Jane? Jane? It's me.

Jane opens the door. Angela is there with a BAG OF GROCERIES.

ANGELA (CONT'D)

I brought you some food. Hi,
Frankie.

FRANKIE JR.

Hi, Ma.

JANE

Don't tell me: you're here to make
sure the boogie man doesn't get me?

ANGELA

Yes. That's what mothers are for.

Sets bag down, rifles around.

ANGELA (CONT'D)

Who wants some lasagna?
(holds up CHOCOLATE)
Or maybe we start with chocolate.

OFF JANE'S SMILE.

22

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

22

Jane arrives to find Maura finishing wiping latex over a burn
mark on Det. Fletcher's wrist.

MAURA

I'm taking an impression of his
burn.

JANE

Let's hope it's a better negative-
negative this time.

Maura looks at the drying latex.

(CONTINUED)

MAURA

Let's not anticipate results,
but...I think it might be.

Maura lifts the dried latex off of the wrist, lays it down on BUTCHER PAPER. She moves the hand-held magnifier across it. Jane looks at the computer screen with an IMAGE.

JANE

I see something...It looks like
snakes on a stick...are those
wings?

*
*
*

MAURA

...I think it could be the Rod of
Asclepius [Ass-klee-pee-us], which
often gets confused with the
Caduceus [Cah-dew-see-us]...

*
*
*
*

JANE

Who would get confused?

*
*

MAURA

(as she searches on a
computer)

Well, the Caduceus is two snakes
entwined around the magic wand of
Hermes, topped by wings.

*
*
*
*
*
*

JANE

Who doesn't know that?

*
*

MAURA

(misses the irony)

You'd be surprised. Asclepius was
an ancient Greek physician. That
symbol is one snake, encircling a
staff.

*
*
*
*
*
*

Maura shows Jane an IMAGE of the Rod of Asclepius.

*

JANE

The medical symbol?

MAURA

Yes.

Jane looks over at the two covered CSRU techs.

JANE

You think June and Kent were burned
by the same thing that made this
mark on Chuck Fletcher?

*

(CONTINUED)

MAURA

(yes)

They were all burned by an object
that was approximately 1.9 by 1.5
centimeters.

*
*

JANE

It's his signature...

(pumped)

Let's run it through ViCap.

23

INT. BPD - BRIC - DAY 3

23

Jane, Korsak and Maura watch as Frost brings up hits: six crimes and PHOTOS from unsolved murders between 1988 and 2013. They study CLOSE-UPS of burn marks on all the victims.

FROST

Six hits with a burn that sort of looks like the one on our victims.

*

JANE

Was the same object used to brand them, Maura?

*

*

MAURA

The burns look similar, but the images aren't good. I can't be sure.

*

Korsak studies the dates as he sifts through printed FILES.

KORSAK

First murder was in 1988...But there wasn't another murder with that burn until 1999. Why stop for 11 years?

FROST

Killer could've been incarcerated.

MAURA

Many serial killers stop for long periods.

JANE

Can you pull up the case file on the first murder?

FROST

(as he does)

It's a double murder...Prominent Cleveland pediatrician and his wife. Dr. Sheppard Appleton and his wife Susan were shot to death in a home invasion. Their daughter survived by hiding in a closet.

*

*

*

INSERT: POLICE REPORT on one monitor. On another, NEWSPAPER story. Headline: "DOCTOR AND HIS WIFE SLAIN IN HOME INVASION. DAUGHTER SURVIVES." Family PHOTO of Dr. Sheppard Appleton, 40s, his wife, Susan, 40s, and their daughter, Tory, 14.

(CONTINUED)

JANE

So first victims weren't law enforcement. What about the other four murders?

*

FROST

No ties to cops. All random people.

JANE

What else do we know about that double murder?

KORSAK

(off files)

Doctor was shot once in the head while watching TV. Wife was shot in the chest. Crawled. Shot another five times at point-blank range.

*
*
*

JANE

Can you say "overkill"?...So these may or may not be related. And if they're related, our killer went from guns to copycat serial murders.

MAURA

It's not unheard of in the research for a serial killer to change his M.O.

Jane nods, troubled. Korsak is troubled, too.

KORSAK

Jane, what if these six unsolved murders have nothing to do with our three?

*
*

JANE

Then we're back to Square One...

OFF ALL OF THEM, DEFEATED...

END OF ACT FOUR

ACT FIVE

24

INT. BPD - DIVISION 1 CAFÉ - DAY 3

24

Korsak graciously carries TWO COFFEES over to a table where Dr. Nolan and her assistant, Jack, wait. There is a BOX of DVDs on the table. The box is divided into three sections: CHARLES HOYT, GILBERT DEAN REEDER and DAVID JAMES JOHNSON.

KORSAK

(to Jack)

You sure you don't want anything? I know it's a police station, but the food is good.

JACK

No, I'm good, thanks.

DR. NOLAN

I had Jack burn DVDs of all of my interviews.

KORSAK

Thank you, Jack.

DR. NOLAN

I'll meet you outside.

Jack exits.

DR. NOLAN (CONT'D)

I hope it helps. I can't imagine how, but you're welcome to go through them.

KORSAK

Did any of the three men ever mention communicating with people on the outside?

DR. NOLAN

I don't think so. I do know they all got "fan" mail.

KORSAK

(nods, grim)

Explain that one to me...do you have any copies of those?

DR. NOLAN

No, I'm sorry.

KORSAK

I'm a simple guy. I don't need to know why. I just want to stop 'em.

(CONTINUED)

DR. NOLAN

I had a thought about how Det.
Fletcher might've been lured behind
that dumpster.

KORSAK

Really?

DR. NOLAN

I'd like to confirm it first. I'll
look at the area on my way to the
next seminar at 4:00.

Frankie enters in the b.g., gets a cup of coffee.

KORSAK

I'd like to go there with you.

*

A phone ALARM, DOG BARKS, goes off. He turns it off.

KORSAK (CONT'D)

Dog alarm. Got a litter of new
pups. Their mom won't leave 'em.
Good thing I live close by. I'll
meet you there.

*

*

DR. NOLAN

Why don't I send Jack ahead to get
my Power Point presentation ready.
We could swing by your place, then
look at the dumpster.

KORSAK

I don't want to slow you down.

DR. NOLAN

My dog died before my book tour.
It'd be so...good to just pet an
animal today.

KORSAK

(smiles)
Come on then.

24

CONTINUED: (2)

24

She moves away to call her assistant as Korsak walks the box of DVDs over to Frankie.

KORSAK (CONT'D)

Can you take this box of DVDs upstairs?

FRANKIE JR.

You on Puppy Watch?

KORSAK

Yeah.

FRANKIE JR.

Sure. Any instructions?

KORSAK

Jane and Frost know what to look for.

*

FRANKIE JR.

You got it.

Korsak heads toward Dr. Nolan. Frankie smiles.

*

25

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

25

Jane, Maura and Frost split up the DVDs.

JANE

We're looking for any mention of someone on the outside.

FROST

Korsak should help, too.

JANE

Let him take care of his dogs, Frost. He'll be back.

MAURA

Jane, let me look at the Hoyt interviews.

JANE

No, I got it. Take the other two.

*

Maura takes Gilbert Dean Reeder. Frost takes David James Johnson. They head to computers, set up with YELLOW LEGAL PADS and EARBUDS.

Jane SLIDES a DVD into a DVD player attached to her computer. She fights to keep her face steady as she begins to watch...

TIME CUT TO:

26

INT. BPD - HOMICIDE SQUAD ROOM - AN HOUR LATER - DAY 3

26

CLOSE ON Jane as she listens to Dr. Nolan's interview with Hoyt. There are two cameras. One records Nolan, one records Hoyt. In the b.g., Maura looks at Reeder. Frost at Johnson.

INSERT: JANE'S MONITOR

HOYT (ON MONITOR)

See one, do one, teach one...they taught us that in medical school, right, Doctor?

DR. NOLAN (ON MONITOR)

Yes, they did. Charles, I'd like to ask you about Detective Rizzoli.

HOYT (ON MONITOR)

I love to talk about her...don't get jealous. We have a special relationship, too, Victoria.

DR. NOLAN (ON MONITOR)

Tell me why you like her so much.

ON JANE as she watches with raw fear and fascination.

27

**INT. MASSACHUSETTS PRISON - INTERVIEW ROOM - FLASHBACK
(PILOT/SCENE 15)**

27

HOYT

I like your neck. It's very white. And your breasts. Very firm. Tell me, Jane, what would you like to do to me?

JANE

Get my gun, put it in your mouth and pull the trigger.

BACK TO SCENE

Jane stares off, triggered by the memory. Maura looks over at her with a "You okay?" look. Jane nods. Turns back to the interview unfolding on the computer.

HOYT (ON MONITOR)

Guns are so impersonal. We're trained doctors, Victoria. So was Sheppard.

JANE

(to herself)
"Sheppard"?

*

(CONTINUED)

HOYT (ON MONITOR)
Think about how exquisite it
would've been to feel Sheppard's
pulse as his blood drained out.
Susan's, too, as she crawled...

*
*
*
*
*

Jane pulls out her earbuds, turns to Maura and Frost, who pull of theirs.

JANE
Hoyt knew about the double murder
in Cleveland.

MAURA
What?

FROST
You think Hoyt did this?

JANE
No. He couldn't have. He was
training at Ft. Stewart. But those
murders are the key...

INT. BPD - BRIC - MINUTES LATER - DAY 3

The monitors are lit up with the Appleton CRIME-SCENE PHOTOS and the newspaper story, photo and headline.

JANE
Are those all the photos?

Frost's computer DINGS with an incoming email.

FROST
Wait, just got one more...

He opens an EMAIL from Cleveland Police. There's a better angle of Dr. Appleton's body.

JANE
...Oh, my God...push in on his left
wrist...see his cufflink?

INSERT: CUFFLINK is a 1.9 X 1.5-centimeter silver Rod of Asclepius.

*
*

JANE (CONT'D)
The medical symbol. That has to be
it, Maura.

*
*

MAURA
It's the right size -- and it would
make a similar impression.

*

JANE
Where's the other cufflink? Frost,
push in on his right wrist.

*

28

CONTINUED:

28

They all stare at the photo: the left cufflink is still there. The right cufflink is missing.

JANE (CONT'D)

It's not there...

29

INT. KORSAK'S HOUSE - KITCHEN - DAY 3

29

Korsak's kitchen is comfortable and homey. He pours hot water from an ELECTRIC KETTLE into two mismatched MUGS with tea bags in them.

KORSAK

Spearmint okay?

DR. NOLAN

Sounds delicious.

Two MUTTS wander in, tails wagging.

DR. NOLAN (CONT'D)

Who do we have here?

KORSAK

The black one's "Starsky" and the little white one is "Hutch."

Dr. Nolan smiles and pets the animals.

KORSAK (CONT'D)

They're rescues.

DR. NOLAN

You're not married?

KORSAK

Nope. Three wives. Not one of 'em ever looked at me the way my dogs do. They think I'm the greatest man who ever lived. Always happy to see me, aren't you, fellas?

*
*
*
*
*

The two dogs "ARF" happily. A dog WHINES from the basement.

KORSAK (CONT'D)

Uh-oh...Mom's hungry. Nursing takes a lot of calories.

30

INT. BPD - BRIC - DAY 3

30

Jane and Frost scan the old Appleton police reports on a BRIC monitor. Other monitors have crime scene photos and newspaper photo. Maura looks at printed copies of hospital and M.E. REPORTS.

(CONTINUED)

MAURA

The daughter, Tory, was taken to a local hospital and treated for shock.

JANE

We should find her -- talk to her.

As Frost scans Tory's statement on monitor:

FROST

She says in her statement to police she never saw the killer.

JANE

Maybe she did -- and was too scared to say.

MAURA

She'd recently given birth.

JANE

Who? The wife?

MAURA

The 14-year-old.

Jane and Frost stop what they're doing and turn to Maura.

MAURA (CONT'D)

That's what the hospital exam revealed.

FROST

(as he looks)

She doesn't mention it to police.

MAURA

There are no hospital records of her giving birth....

*

FROST

Her father was a pediatrician. Maybe it was a home birth?

JANE

...was she ever treated for broken bones?

*

*

MAURA

(as she looks)

...Yes. More than once...

*

(CONTINUED)

JANE
But no reports of abuse? *

MAURA
No. *

JANE
...Check to see if Dr. Appleton had
privileges at the hospital where
Tory was treated. *

Frost bangs keys, finds Dr. Appleton's PHOTO and RESUME.

FROST
He did...

MAURA
So everyone who cared for his
daughter worked with him... *

JANE
That's why nobody reported the
abuse... *

INT. KORSAK'S HOUSE - BASEMENT - DAY 3

CLOSE ON A MONITOR: DR. NOLAN'S END OF THE HOYT INTERVIEW.

DR. NOLAN (ON MONITOR)
I think you're right, Charles.
Knives and scalpels might be more
satisfying. Perhaps because it was
my father and mother, and my first
time, I was still conflicted.

HOYT (ON MONITOR)
You needed some distance.

PULL BACK TO REVEAL:

A LAPTOP propped up on an old table in Korsak's basement.

Korsak is CHAINED to a beam. The back of his head, his
forehead and cheek BLEED. Jack pulls a Tyvek suit over his
muscular chest, pausing to smile calmly at Korsak and show
off his musculature. *

Dr. Nolan wears booties and gloves and a suit. She turns off
the laptop, pushes it out of the way. She's calm, even
pleasant. She and Jack are in their element. *

KORSAK
You killed your parents, and
started again, eleven years later.
In medical school?

DR. NOLAN

Yes. After I read about unsolved murders that turned out to be the work of Charles Hoyt.

KORSAK

So organized, controlled, meticulous...why me?

DR. NOLAN

You're a "simple guy." You come home every day at 3:30 to feed your nursing dog. I'll get Jack started and still make it back to the Symposium by 4:00, with my alibi and one for Jack, too. No one will question me.

KORSAK

You're very unusual, Doctor. Not like most serial killers.

DR. NOLAN

I don't like to brag, but my I.Q. can't be measured by current testing standards. It's above 200.

*
*

KORSAK

You've put that big brain to good use...

DR. NOLAN

Do you think of yourself as part of the system, Sergeant?

KORSAK

I don't know what you're asking me.

DR. NOLAN

Have you ever had to interview a teenage girl?

KORSAK

Many times.

DR. NOLAN

What would you do if that girl, who is 14, let's say, told you she'd been repeatedly raped by her prominent father?

KORSAK

I'd arrest him.

DR. NOLAN

Liar. You'd hide behind the "system." My mother hid behind her perfect home and her respectable husband...Dr. Appleton, pillar of the community. Do you know how they explained my son to people?

Korsak turns his head, looks at Jack, worried for him.

JACK

I already know the story. Please. I like hearing it.

KORSAK

Tell me.

DR. NOLAN

They said he'd been abandoned at my father's office -- and they put him up for adoption.

KORSAK

I'm sorry.

A puppy BARKS.

DR. NOLAN

(as she picks up puppy)
Hello.

DR. NOLAN (CONT'D)

Did you know you can desensitize a
child by having him practice
violent behavior?

*
*

KORSAK

Makes sense. Is that what you did
to Jack?

DR. NOLAN

When I finally found him, yes.
(to Jack)

Do you remember when you were five
-- and I taught you how to kill a
puppy?

He smiles.

JACK

Yeah, Mom. I do.

KORSAK

Don't.

*
*

DR. NOLAN

We're not here for the puppy. We're
here for you.

*
*
*

OFF KORSAK...

END OF ACT FIVE

ACT SIX

32

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

32

Jane hangs up after finishing a call to Social Services in Cleveland.

JANE
(to phone)
Thank you.
(hangs up)
The 14-year-old girl who witnessed
her parents' double murder went
into foster care.

MAURA
Why do you look so ominous?

JANE
Because that girl changed her name
from Tory Appleton to Victoria
Nolan.

MAURA
Oh, my God...

FROST
It's Dr. Nolan? *

MAURA
How? She was with us when the
murders occurred.

JANE
She has a partner. *

FROST
68% of female serial killers kill
in teams.

JANE
Where'd you get that from?

Frost holds up a copy of Dr. Nolan's book.

FROST
Her introduction...

JANE
Where is she right now? *

MAURA
She's supposed to be at the
Symposium in half an hour. *

(CONTINUED)

Frankie, who hasn't heard the conversation, quickly walks in and drops a FILE on Korsak's desk.

FRANKIE JR.

Korsak's not back yet?

FROST

(antsy)

Yeah, where is he? He's taking his sweet time today.

32

CONTINUED: (2)

32

FRANKIE JR.

Maybe he's getting a little more
than puppy love.

*

Jane stares at her brother, suddenly worried for Korsak.

JANE

What do you mean?

FRANKIE JR.

What? He and Dr. Nolan went to his
house to feed his dog.

33

INT. KORSAK'S HOUSE - BASEMENT - DAY 3

33

Dr. Nolan is showing Korsak 8" x 10" CRIME-SCENE PHOTOS from
David James Johnson's murders.

*

DR. NOLAN

David James Johnson only became my
favorite by default...after Jane
killed Charles. That was a shame.
Jack, use the carbon steel scalpel.

*

Under which, Jack reaches for a SCALPEL from the pocket of a
SURGICAL TOOL SET, picks up another at her direction --

JACK

All right.

KORSAK

You've trained him well.

DR. NOLAN

Haven't I? I let him do these last
three on his own.

KORSAK

How many have you done together?

DR. NOLAN

Not enough. Tell him what we've
planned.

Jack nods as uses a scalpel to illustrate by lightly touching
it along his own gloved hand.

JACK

Charles Hoyt preferred to go
between the Palmar Interosseous
bones.

DR. NOLAN

Like he did with Jane.

(CONTINUED)

33

CONTINUED:

33

JACK

But David felt it was more painful
to split the ulna and radius bones.

Korsak can't help but move his wrists, which are chained
above him, to the wall.

KORSAK

(turns to Nolan)

Don't make your son do this.

DR. NOLAN

I don't make him. He enjoys it.

JACK

I do. I have so many good memories
of doing this with my mom.

KORSAK

This isn't random, Doctor. This is
personal.

DR. NOLAN

Yes, it is. I hold you responsible
for Charles' death. You're the
reason he was caught.

34

INT. BASEMENT - NIGHT - FLASHBACK (PILOT/SCENE 45)

34

Korsak is on his knees as Jane, still pinned to the floor by
the scalpels, weeps.

BACK TO SCENE

DR. NOLAN

You cut short his work. He had so
much left to do.

35

EXT. KORSAK'S HOUSE - PORCH - DAY 3

35

Jane, Frost, Frankie CREEP onto the porch, GUNS drawn. Jane
makes a motion. She heads in, Frost and Frankie right behind.

36

INT. KORSAK'S HOUSE - BASEMENT - DAY 3

36

Jack trains Korsak's GUN on him.

DR. NOLAN

It's time. Give me his gun, Jack.
(as she takes it)
Charles taught me that guns ruin
the experience.

KORSAK

How many?

(CONTINUED)

JACK

Murders? It's crass to count.

DR. NOLAN

We don't brand them all. It'd make
it too easy.

JACK

But we'll brand you.

Jack puts down the scalpel to pull out a CUFFLINK from the
surgical tools pouch.

DR. NOLAN

Not yet. Put the cufflink away,
take the scalpel.

*

JACK

(as he obeys)

Yes, I know the sequence. I'm
sorry. Carbon steel...

*

*

KORSAK

Why do you let her tell you what to
do?

It has the desired impact. Jack hesitates.

JACK

She doesn't tell me what to do.

DR. NOLAN

Stop wasting time, Jack.

JACK

Sorry, Mom.

KORSAK

And here I thought you were doing
this all by yourself.

As Jack seethes, moves in toward Korsak, RUNS the scalpel
along his throat, DRAWS BLOOD from a cut --

JACK

Obviously. You were at the crime
scenes. You've seen my work.

KORSAK

(low, needling)

No, what I've seen is your mother
telling you what to do.

*

DR. NOLAN

His hands, Jack. Now.

JACK

All right.

KORSAK

(low)

How old are you? 25? And you let
your mother talk to you like that?

*

JACK

Shut up!

Jack puts the scalpel on Korsak's throat again.

(CONTINUED)

Jane, Frost and Frankie hang back, trying to get a shot that won't hit Korsak. Jack and Nolan don't see them yet. Nolan has the gun trained on Korsak; Jack runs the scalpel along his throat.

*
*
*
*

JANE
(low, to Frost)
We don't have a shot.

*

DR. NOLAN
Finish it, Jack!

KORSAK
I'd never put up with that...

*
*

JACK
Shut up!

*

KORSAK
You telling me or her?

*

DR. NOLAN
I said, finish it!

JACK
SHUT UP!

*
*

Jack LUNGES for his mother. Nolan FIRES, hits him in the chest. As she starts to bring the gun up to shoot Korsak--

DR. NOLAN
Now look what you made me do!

Jane FIRES. Hits Nolan in the shoulder. Nolan FALLS to her knees. Jane rushes to Korsak, as Frost and Frankie head over to Nolan and Jack. Both are still alive. Jack tries to move.

FROST
Don't move, you piece of crap.

KORSAK
Call an ambulance.

JANE
You hurt?

KORSAK
Not for me. For them.

KORSAK (CONT'D)
There's wire cutters in that tool bag.

FRANKIE JR.
(to phone)
I need EMS to 6424 Dorchester Avenue...

As Jane crosses to get WIRE CUTTERS, Nolan stares at her son.

(CONTINUED)

DR. NOLAN

Let him die. He always reminded me of my father...

JANE

Make her walk, Frost.

DR. NOLAN

You still want to know why, Jane?

*

JANE

No.

*

*

DR. NOLAN

It's like breathing for me.

*

*

Nolan smiles and takes a deep breath as Frost pushes her out. Jane turns to Korsak to cut him down.

*

JANE

You sure you're okay?

KORSAK

Yeah, but glad to see you.

As she starts to cut him free --

JANE

I always did want to rescue you.

EXT. KORSAK'S HOUSE - PORCH - EARLY EVENING - DAY 3

Korsak's has been cleaned up and bandaged. He sits with his puppies and his friends: Jane, Maura, Frost and Frankie. They sip BEERS and pet the dogs.

JANE

Pretty cold...telling us to let her son die...

MAURA

(shrugs, unsure)

Psychopaths are incapable of forming relationships.

KORSAK

Poor kid.

FROST

That "poor kid" hit you over the head with a 2-by-4 and was about to drive a scalpel through you.

*

JANE

Yeah, what about the poor puppies?

*

*

KORSAK

I'd have shot him through the nuts
if they'd hurt my dogs.

*

*

*

They all smile.

*

MAURA

I like your porch, Sergeant. It
must be nice to have a porch.

FRANKIE JR.

Yeah. You can check out the
neighbors. Got any cute ones?

KORSAK

Yeah. Three sisters live next door.

FROST

Our age or your age?

KORSAK

Go knock. See for yourself.

Jane snuggles with a puppy.

JANE

What a weird day, huh puppy?

Jane reaches over and grabs a beer, handing it to Korsak.

JANE (CONT'D)

It's nice to finally see your
house, Vince.

KORSAK

Nice to have you. Next time, bring
some food.

JANE

Yeah. We were kind of rushing over
here this time...

KORSAK

Yeah. That was good thinking...

They all smile and CLINK bottles...

END OF EPISODE