



“Tears of a Clown”

Episode 413  
#2M6263

Teleplay By

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Story By

Ken Hanes & Matt MacLeod

Directed By

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PRODUCTION DRAFT

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FULL BLUE DRAFT

July 8, 2013

**FULL PINK DRAFT**

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## RIZZOLI & ISLES

### 413 "Tears of a Clown" – FULL PINK

#### CAST LIST

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

Clown / Craig Johnson ..... TBD  
Col. Charles "Casey" Jones ..... Chris Vance  
Zack Langley (9) ..... TBD  
Abraham Reynolds ..... **Ernest Harden, Jr.** \*  
Neda ..... Andrea Bordeaux  
Diane ..... TBD  
Joan Silver ..... TBD  
Kevin Silver (10)..... TBD  
Brent Miller..... TBD  
Young Derrick (8)..... **Julian Feder** \*  
Det. Carol Lewis..... **Verda Bridges** \*  
Derrick Johnson..... **Sky Soleil** \*  
Eli Johnson (10)..... TBD

^ – does not appear in this episode.

# RIZZOLI & ISLES

## 413 "Tears of a Clown" – FULL PINK

### SET LIST

#### INTERIORS

JANE'S APARTMENT  
JANE'S BEDROOM  
LIVING ROOM

BOSTON JOE'S COFFEE SHOP

BPD

DIVISION 1 CAFÉ  
HOMICIDE SQUAD ROOM  
BRIC  
**LOBBY WAITING AREA** \*  
**BREAK ROOM** \*  
INTERVIEW ROOM (1988 VHS TAPE)  
INTERROGATION ROOM  
OBSERVATION ROOM

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

DIRTY ROBBER  
BOOTH

OLD HOUSE (2141 LINCOLN AVE) \*  
LIVING ROOM  
HALLWAY  
ROOMS  
BASEMENT

C.J. HARDWARE STORE

#### EXTERIORS

SUBURBAN STREET

SMALL PARK

LOWER MILLS NEIGHBORHOOD  
STREET

OLD HOUSE (2141 LINCOLN AVE) \*

BOSTON (STOCK)

### VEHICLES

POLICE CRUISERS  
UNMARKED POLICE CARS

C.J. HARDWARE TRUCK

# RIZZOLI & ISLES

## 413 "Tears of a Clown" – FULL PINK

### DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1 – <b>13</b> , 15 – 23 *	DAY 1
24 – 25	NIGHT 1
26 – <b>A26</b> , 28 – 33 *	DAY 2
36	NIGHT 2
31pt	BPD VHS INTERVIEW (1988 BPD)

FULL BLUE: Scene A19 was ADDED; Scene 27 was OMITTED.

FULL PINK: Scenes B19 & A26 were ADDED; Scene 14 was OMITTED.

\*

## RIZZOLI & ISLES

### 413 “Tears of a Clown” – FULL PINK

#### PRONUNCIATION GUIDE

Sc. 5, Pg. 9:           **Coulrophobia**           [kool-ruh-FOH-bee-uh]

*n.* – an abnormal fear of clowns.

Sc. 6, Pg. 12:         **Antilochus**           [an-TIL-uh-kuhs]

*n.* – in Classical Greek Mythology, a son of Nestor, king of Pylos, and one of the suitors of Helen of Troy as well as a trusted friend of Achilles.

Sc. 19, Pg. 34:       **Bezier**                 [BEH-zee-yay]

*n.* – a collection of mathematical formulae for describing curved lines (Bezier curve) and surfaces (Bezier surface), first used in 1972 to model automobile surfaces. Curves and surfaces are defined by a set of "control points" which can be moved interactively, making Bezier curves and surfaces convenient for interactive graphic design.

**ACT ONE**

1 **INT. OLD HOUSE - BASEMENT - DAY 1 (EARLY MORNING)** 1

The sun is just starting to come up in a dimly-lit, cluttered old basement. We can barely make out construction supplies SCATTERED around: bags of cement, 2x4s, etc.

MONTAGE: A MAN PUTS ON A CLOWN OUTFIT. WE NEVER SEE HIS FACE.

--He pulls a clown costume from an OLD BOX. The box is stuffed with identical costumes.

--Steps into a red, white and blue polyester CLOWN SUIT.

--Slides his sock-clad foot into oversized CLOWN SHOES.

--Pulls on a rubber CLOWN MASK over his head.

As he secures the mask, we hear someone near him WHIMPERING through a gag.

CLOWN  
(low, fierce)  
Shut up.

The whimpering STOPS.

2 **INT. JANE'S APARTMENT - JANE'S BEDROOM - DAY 1** 2

DET. JANE RIZZOLI sits on her bed, pulls on running shoes. She wears running shorts and a tank top. COL. CHARLES "CASEY" JONES enters. He has on a sweaty olive drab T-shirt and running pants. He's fresh from a brisk morning walk.

JANE  
You went without me.

CASEY  
You wouldn't get up.

JANE  
Because it was nightttime.

CASEY  
It was oh-four-thirty.

JANE  
In Boston, we call that,  
"nightttime."  
(he grins)  
How far did you go?

(CONTINUED)

CASEY

I felt good, so I went to the B.U.  
Bridge.

JANE

You walked twelve miles?  
(re: his braces)  
Are you supposed to do that?

CASEY

Sure. Why not? Me and my braces  
have made peace.

Under which, she trades places with him. He sits on the bed  
to take off his shoes. Jane playfully pushes him onto his  
back, then climbs on top of him --

CASEY (CONT'D)

I'm sweaty--

JANE

I don't care.

He grabs her hand and kisses her hard. \*

CASEY

(slips out) \*  
I love you.

She pulls back. It's the first time he's said it. \*

JANE

Wow...

CASEY

(surprised it came out) \*  
I say it to you in my head. Guess \*  
it was time to say it out loud. \*

JANE

I love you, too...That is so  
bizarre to hear myself say...

They smile. He flips her over, holds her down gently.

CASEY

So which of us is gonna say  
"Uncle"?

She sighs. A beat, then --

JANE

There's no way around it, is there?  
One of us has to become a house-  
spouse.

(CONTINUED)

2

CONTINUED: (2)

2

The mood is busted. She sits up. They both stare off.

JANE (CONT'D)

Why is modern romance so damn complicated?

CASEY

Don't stress, honey. They extended my leave. We have two more weeks to think this through.

MAURA (O.S.)

'Morning. Is everybody decent in there?

JANE

Good timing. We wanted to have an orgy, but realized we were one short.

DR. MAURA ISLES, in running clothes, pokes her head in.

CASEY

Hey, Maura.

MAURA

You still want to run to Boston Joe's?

Jane shoots Maura a look: Why'd you bust me?

\*

CASEY

(smiles; already knows)  
Go. I know you hate my Army coffee.

\*

JANE

Sorry.

CASEY

I'll make breakfast.

JANE

I like your food. Just not your coffee. Thanks, baby.

She gives him a quick kiss and Jane and Maura head out.

3

**EXT. SUBURBAN STREET - DAY 1 (EARLY MORNING)**

3

The street is deserted as ZACK LANGLEY, 9, pokes along with a BACKPACK full of school books. He's absorbed in his CELLPHONE as he plays a game.

ZACK

Yeah! Come on...get him, get him --

(CONTINUED)



CONTINUED:

He beams at his "virtual" success, then remembers he's late for his bus. He LOOKS UP in time to see the school bus in the f.g., PULLING AWAY without him.

ZACK (CONT'D)  
Oh, shoot. Hey, wait...

He runs a few steps, but the bus disappears around a corner. Zack stops. Clearly this isn't the first time he's missed the bus. He looks worried.

ZACK (CONT'D)  
Oh, no...

An ND sedan PULLS UP NEXT TO HIM. A MAN, 30s, in a full rubber clown mask and polyester red, white and blue clown suit, idles next to him. Zack is nervous.

CLOWN  
Hey, there. You miss your bus?

ZACK  
(wary)  
Uh-huh.

CLOWN  
My name's Brent. I work at The Three-Ring Car Wash. I know, silly outfit, right?

Zack smiles a little and nods as the clown throws open the passenger door.

CLOWN (CONT'D)  
Come on. I'm going right past Lower Mills Elementary. That's where you're going, right?

ZACK  
Yeah...

CLOWN  
I'll drop you.

ZACK  
That's okay.

Under which, the clown puts the car in park and gets out.

CLOWN  
Here, give me your backpack.

He takes Zack's backpack, subtly checks to make sure the street is still empty, and tosses the backpack in his car.

(CONTINUED)

ZACK

Hey, that's mine.

Zack leans in to try to retrieve his backpack as the clown moves behind Zack, about to force him into the car.

ANGLE ON: a neighbor, ABRAHAM REYNOLDS, 50s. He's come out of his house behind them to grab his newspaper on the driveway. He wears flannel pajama bottoms, a robe over a T-shirt, and slippers. He sees the clown struggling with the boy.

ZACK (CONT'D)

No, don't.

REYNOLDS

(on the move)

Hey, you! What're you doing? Let go of him!

Reynolds puts his hands on the clown as Zack scrambles free, leans into the car and grabs his backpack.

CLOWN

Back off!

REYNOLDS

No, I want to know what the hell is going on here.

Zack RUNS in the other direction.

CLOWN

Why don't you mind your own business? Get off of me. \*

The clown tries to shake himself free from Reynolds' grip.

REYNOLDS

You stay right there. I'm calling the police. \*

Reynolds lets go with one hand to grab his cell in the pocket of his robe. As he does, the clown PUSHES him. Reynolds FLIES backward, STRIKES his head on the curb. He lies there motionless as the clown jumps into his car and drives away.

Jane and Maura enter, sweaty from their run. They walk and talk about Jane's dilemma as they head toward NEDA at the counter. She and DET. BARRY FROST have their heads together, talking and laughing.

JANE

What do I do?

MAURA

Indecisiveness is associated with a range of problematic psychological outcomes, including anxiety and depression.

JANE

If he leaves the Army or I quit my job, I assure you, we'll both be anxious and depressed.

(re: Frost and Neda)

Why can't we just be like them? So sweet. So simple...

Frost sees them.

FROST

'Morning.

JANE

Hey, Frost. Hi, Neda.

NEDA

Hey, Detective. Dr. Isles.

MAURA

(to Frost)

Are you helping Neda?

JANE

Or just flirting?

NEDA

Flirting.

(to Frost)

You're gonna get me in trouble.

(to Jane and Maura)

Two low-fat flat lattes coming up.

MAURA

Thanks, Neda.

Neda takes a few steps away to make the LATTES.

FROST

Thanks for being so nice to her... She worries every time she sees you.

JANE

Because she called me a "bitch" the first time we met? I've already forgotten.

MAURA

Well, in fairness to Neda, she thought you threw your hot coffee on a stranger.

NEDA

Got your lattes.

JANE

Thanks.

NEDA

Your mom is so great, Jane.

JANE

(surprised)

How do you know my mother? Don't tell me she's been cheating on her espresso machine and buying coffee here?

NEDA

(smiles)

No, I met her at the Division One Café.

FROST

Angela is letting Neda use it as a model for her Master's thesis.

MAURA

Oh? What's your thesis?

NEDA

It's a business plan to turn Angela's drinks and healthy homemade food into a chain.

JANE

Maybe Ma will get rich after all.

NEDA

Well, it's all theoretical...

FROST

No, it isn't. You're helping her integrate more vegan recipes into her menu.

JANE

Oh, don't do that...

Jane, Maura and Frost all get TEXTS from Dispatch.

(CONTINUED)

4

CONTINUED: (3)

4

JANE (CONT'D)

Coffee party is over. Frost, give us a ride back to my place so we can change.

FROST

Sure thing.  
(as he kisses Neda)  
See you later.

5

**EXT. SUBURBAN STREET - CRIME SCENE - DAY 1**

5

ND UNIFORMS have cordoned off the crime scene with tape. NEIGHBORS stand in groups, watching. Reynolds' body is right where he fell. SGT. DET. VINCE KORSAK meets up with them. \*

KORSAK

Okay, this is a weird one.

JANE

(re: body on ground)  
Let's start with introductions:  
Who's this?

Maura kneels to examine the victim.

KORSAK

Abraham Reynolds. He lived right over there. Died being a good Samaritan.

JANE

Is the boy okay? What happened?

KORSAK

He's a little shook, but he's okay. His name is Zack. He says a man tried to grab him and force him into a car. Reynolds saw it, and jumped in.

MAURA

He appears to have suffered a subdural hematoma.

JANE

Did the boy give you a description of the kidnapper?

(CONTINUED)

KORSAK

(ominous)

He said it was a clown.

A heavy beat as Jane and Korsak trade knowing looks.

MAURA

What is it?

KORSAK

In 1988, a clown abducted a 10-year-old boy on his way home from school.

JANE

Nick Hamilton. I'll never forget. I was 12. Ma wouldn't let us go anywhere for months.

KORSAK

(shudders at memory)

We called it the "Summer of the Clown." I was still in uniform. It was a bad time.

FROST

What happened to Nick?

KORSAK

Never found him -- or the clown.

FROST

A random clown kidnapped a kid?

JANE

No. There were three attempted kidnappings of young boys before the clown grabbed Nick.

FROST

I never liked clowns.

MAURA

Coulrophobia.

(off their looks)

Fear of clowns. A recent study confirmed clowns are disliked by most children.

FROST

Right on.

JANE

What do we know about this clown?

(CONTINUED)

Korsak looks at his notes.

KORSAK

He said his name was "Brent" and he was headed to his job at a clown car wash. Far as I know, there aren't any clown car washes in Boston.

JANE

Frost, can you do a search?

As Frost goes on his TABLET, Maura notices something in the dead victim's clutched fist --

FROST

Yeah, sure.

MAURA

He's holding something --

She opens his hand to reveal a PIECE OF TRIM from the clown costume as Jane crouches down to take a look.

MAURA (CONT'D)

Satin polyester trim.

JANE

Shiny yellow. Looks like something a clown might wear.

FROST

No "Clown Car Wash" coming up, and no clown motifs on any businesses near here, including car washes.

Korsak spots something on the ground: a piece of a small PLASTIC FLOWER.

KORSAK

Found something.

FROST

Looks like a petal, maybe? Yeah. It's a piece of a plastic flower.

As Frost bags it, Jane studies the curb behind the dead man's head, noticing something in the soft dirt: an impression.

JANE

We might have a footprint here.

KORSAK

(bothered as he looks)  
Yep. Clown shoe. Big one.

(CONTINUED)

CONTINUED: (3)

JANE

Let's get CSRU to make a cast  
impression.

As they look around --

KORSAK

I'm not liking this...

JANE

Me, either.

OFF JANE AND KORSAK...

**END OF ACT ONE**



ACT TWO

6

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

6

Maura is scraping under each of the victim's fingernails with separate TOOTHPICKS as Jane enters. The victim has a sheet up to his armpits.

JANE

Tell me our poor dead Samaritan managed to scratch the clown.

MAURA

I'm not sure if I have skin cells yet. But there's a beige powdery substance under his index finger.

JANE

I need the killer's skin, Maura.

As Maura puts down the toothpick, turns on the PB FLUOROSCOPE  
--

MAURA

He had a pre-existing condition.

JANE

No, don't [stop]. Keep scraping. Maybe we'll get lucky and get DNA from the killer.

MAURA

Hold your horses.

As Maura maneuvers the PB Fluoroscope into position, turns the victims head to the side --

MAURA (CONT'D)

Homer said that to Antilochus to get him to stop driving his chariot like a maniac.

JANE

Ah-ha. Always wondered.

Under which, Maura shows her their victim's skull.

MAURA

He had an undiagnosed aneurysm in the vertebral artery at C-1. See that dark spot?

JANE

A pre-existing condition. It burst when his head struck the curb?

(CONTINUED)

MAURA

Yes. It was a nasty impact, but it wouldn't have been fatal in most people.

JANE

The clown pushed on the wrong guy.

Jane looks over at the busy Crime Lab full of TECHNICIANS working on the plastic flower and the footprint.

JANE (CONT'D)

Anything with the plastic flower?

MAURA

We did a Headspace Analysis.

JANE

I'd like a Headspace Analysis. Maybe it'd help me figure out if I want to marry the love of my life or solve murders until I'm ready to become a cat lady.

MAURA

You'll never be a cat lady.  
(off Jane's smile)  
You'll be a dog lady.

JANE

Phew.

MAURA

Headspace gas chromatography is most suited to the analysis of very light volatiles --

JANE

Would it be rude to ask you to cut to the chase?

MAURA

You're having lunch with Casey?

JANE

Only if you talk faster.

MAURA

The plastic flower had volatile organic chemical levels close to 1000 parts per million.

JANE

Even faster.

(CONTINUED)

6

CONTINUED: (2)

6

MAURA

The FDA hasn't allowed levels over  
500 since 1990.

JANE

Since 1990...So the flower was  
probably manufactured in the '80s.

Jane thinks a beat, disturbed by this new information. She  
pulls out her cellphone.

MAURA

Don't cancel your lunch.

JANE

I'm not. I'm ordering files from  
the archives. If the costume the  
killer had on is from the '80s,  
maybe there's a connection to that  
'88 kidnapping.

7

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

7

Korsak and Frost work as DET. FRANKIE RIZZOLI JR. and two ND  
DETECTIVES carry in old BPD FILE BOXES. CLEAR BOARD is up:  
crime scene; Reynolds dead. Reynolds smiling and alive. The  
footprint, plastic flower and piece of trim from the costume.

FRANKIE JR.

Jane said to bring up all of the  
Incident Reports.

KORSAK

Put them over there.

FRANKIE JR.

Okay...But you're going to need a  
bigger squad room. There are  
hundreds of boxes down there.

As he and the detectives put the boxes down on the table--

FRANKIE JR. (CONT'D)

(to Frost)

You really want to go through all  
the Incident Reports from June,  
July and August of '88?

FROST

No. We really want you to go  
through all of them. Look for any  
reports that mention a clown.

(CONTINUED)

FRANKIE JR.

(dubious)

You're not thinking the same clown  
is at it again, are you?

KORSAK

If going through old files is  
boring you, maybe Martinez has  
something exciting to do.

FROST

Yeah, somebody has to count all  
those seized Xanax pills.

FRANKIE JR.

I'm not bored. I'm just trying to  
decide if me and Tommy need to  
sleep under the bunk bed again.

FROST

Oh, good. I'm not the only one  
afraid of clowns.

KORSAK

Hey, Frankie. Notice how Frost can  
talk and work at the same time.

Frankie grabs a handful of INCIDENT REPORTS and starts  
reading the headings.

FRANKIE JR.

"Bats in the attic...Lost car  
keys...Neighbor flashed his butt at  
me..." These aren't sorted.

FROST

That's why you're here.

KORSAK

Did you find the files on the three  
attempted kidnappings?

FRANKIE JR.

Right there. I found the Missing  
Persons' files, too.

They talk as Frankie hands Korsak a FILE labeled, "HAMILTON,  
NICK - MISSING PERSON JUNE, 1988." Korsak pulls out a  
"MISSING PERSONS" FLYER --

FRANKIE JR. (CONT'D)

I remember that kid. His face was  
everywhere, even on milk cartons.

KORSAK

(remembers as he reads)

Yeah...okay, the only witness to Nick's kidnapping was a housewife who saw it from her kitchen window.

FROST

A "housewife"?

KORSAK

You gonna tell me the ladies prefer "Domestic Engineer"?

FROST

The "ladies"?

KORSAK

Stop busting my balls. We need a separate tip line.

FROST

I'll set one up in BRIC.

KORSAK

Brace yourself. We had thousands of false clown sightings in '88. Teenagers playing pranks, parents flipping out.

Korsak pulls an 8"x10" SCHOOL PHOTO of NICK HAMILTON, 10. \*

KORSAK (CONT'D)

Didn't help us find this boy.

Frost's computer DINGS an incoming e-mail. He pulls up a forensic artist's COLOR DRAWING of the clown.

FROST

Forensic artist just finished working with Zack. He was the only witness to the clown.

Frost shows them his monitor: a SKETCH of a clown in a red, white and blue costume wearing a mask.

KORSAK

Release it, although I doubt the bad guy is still wandering around in his clown get-up.

Casey has made an incredible spread: cheese, bread, cold cuts, grapes and sparkling cider with plastic glasses. He and Jane sit and eat on a red-and-white checked picnic cloth.

(CONTINUED)

JANE

This is beautiful. I never have a real lunch. Last picnic I had was with my family at the Franklin Park Zoo.

(smiles at memory)

My dad insisted on fixing the water fountain -- and snapped the pipe.

CASEY

I hope it was the marine section.

JANE

It was the elephants' area.

CASEY

Uh-oh. What did the elephants do?

JANE

Shot water at us.

They laugh.

CASEY

I know you hate to be away when you're in the middle of a case.

JANE

We don't have much to go on. Makes me mad that some poor guy trying to save a kid got murdered. Let's not talk "work."

CASEY

It's okay. I want to support you, support what you do.

JANE

I want to do that for you, too.

(they both get quiet)

I can't be responsible for ruining your career. They want you to be a general. Do you know how few people have that opportunity?

CASEY

I feel the same about asking you to be an Army wife. Your work is important, and you're so good at it.

JANE

So what do we do?

CASEY

Maybe it's time I resigned my commission.

JANE

If anyone was born to be a leader, it's you...I Googled you, you know.

CASEY

So you know about the sex change?

She punches him.

JANE

I know you have a Purple Heart and a Distinguished Service Cross. And I know how you got those medals.

He looks away, thinking. She touches his shoulder. He reaches into the basket and pulls out a CIGAR from under a fabric napkin. He takes the cigar ring off of it.

CASEY

Will you put this on your finger? I want to see what size you wear.

She can't move. He puts the paper ring down and reaches into his pocket, pulls out a beautiful 1-carat DIAMOND RING.

CASEY (CONT'D)

Okay, then...I hope you're a "7."

\*

JANE

...How'd you know?

\*

\*

As he opens her palm, lays the ring in it, closes her fingers around the ring.

\*

\*

CASEY

I pay attention.

\*

\*

JANE

I always thought I'd know what to do when the man I loved proposed to me...but I'm making you wait. It's not fair.

CASEY

Sure, it is. We haven't figured it out yet, Jane. Don't say anything. Wear it. See how it feels.

He pulls her to him, hugs her tight.

\*

9 INT. BPD - DIVISION 1 CAFÉ - DAY 1 9\*

Maura enters. Neda and ANGELA RIZZOLI are looking at Neda's THESIS. \*

ANGELA  
I don't know...I think my customers are gonna be able to tell the meatballs aren't meat. You can taste chickpeas.

MAURA  
You could give them an upbeat name, like, "Ciao, Italia meatballs."

ANGELA  
(unsure)  
You think that'll fool Jane?

MAURA  
No.

NEDA  
Hello again, Dr. Isles.

MAURA  
Hello.  
(to Angela)  
I don't suppose you have any fresh arugula today, do you?

ANGELA  
I sure do.

MAURA  
Any espresso brownies left? \*

ANGELA  
Saved one for you. I won't tell Jane about the brownies if you don't tell her about the meatballs.

MAURA  
Our little secret.

Angela exits to the kitchen as Neda collects her papers. It's clear something is troubling her. Maura tries to help.

MAURA (CONT'D)  
Is everything all right?

NEDA  
No. You ever get what you've wanted, and you're not sure you want it anymore?

(CONTINUED)



MAURA

Yes. "Positive psychology" research suggests we should not only be careful what we wish for but why we wish for it.

NEDA

I wanted my MBA and I want to be successful.

MAURA

The reasons behind goal-striving seem to determine subjective well-being. You need to ask yourself "why."

NEDA

I thought I knew...

Neda stares off, unhappy.

NEDA (CONT'D)

I just got offered the job of a lifetime.

MAURA

That's wonderful!

NEDA

In Beijing.

MAURA

Oh. That's...far. How long would you be in China?

NEDA

Two years. I have to tell them tomorrow. What do I do?

MAURA

What does Detective Frost say?

NEDA

I haven't told him yet.

MAURA

What do you want to do?

NEDA

Take the job. And stay in Boston with Barry.

MAURA

Those are mutually exclusive.

(CONTINUED)

NEDA

I just wish I could have it all.

MAURA

(thoughtfully)

No one has it all.

NEDA

Do you...regret your choices? I mean, you're a respected professional. You made it.

But Maura's thinking about Jane, not Neda as she responds.

MAURA

Follow your own path. Fulfilling your dreams requires hard choices. The pain over a break-up will fade. The regret that you put him before yourself won't.

OFF MAURA, realizing what she's just said...

**END OF ACT TWO**

**ACT THREE**

10

**INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - DAY 1**

10

Jane enters, self-conscious about the ring, which is now on her hand. She acts casual so that Maura doesn't notice it. Maura is working near the Gas Spectrometer, reading results.

On a table nearby, the clown shoe footwear IMPRESSION has dried. Jane picks it up and looks at it.

JANE

Find anybody who wears a Size 25 clown shoe?

MAURA

I'm happy to do some gumshoe work.

JANE

Not until you do skin cell work. Did you and your trusty microscope find any?

MAURA

Yes, we did. Looks like enough under our victim's fingernails to give us a DNA profile of his attacker.

JANE

What about the beige powdery stuff you found?

MAURA

We ran it through the Gas Spectrometer. It's paint.

JANE

Paint? Like clown face-paint?

MAURA

No, flexible latex paint. A very specific mixture of rubber cement, pigment and naphtha.

JANE

What's "naphtha"?

(CONTINUED)

MAURA

Highly volatile mixtures of hydrocarbons used as a solvent. Are you going to mention that diamond you're wearing, or do I ignore it?

JANE

I guess you don't watch romantic comedies.

MAURA

I do not.

JANE

Here's what we do: I get all giggly and girly and show you my ring. And you squeal.

MAURA

I wouldn't squeal over a colorless crystalline form of pure carbon.

JANE

Right. You have to admit it's pretty, though.

(beat)

I just want to wear it and not think about what it means. Talk to me about the naphtha.

MAURA

It's a component of mask paint, used on slush-molded latex masks.

JANE

So our Good Samaritan must've grabbed the clown by his rubber clown mask. Any chance you can track down the manufacturer?

MAURA

The lab techs are already working on it. So...you're leaving.

JANE

No. I didn't say "yes."

MAURA

You just took the ring?

JANE

Uh...sort of? I'm borrowing it until we decide what to do.

MAURA

(carefully)

Can you see yourself as a general's wife?

A heavy beat as they both ponder the question.

JANE

Maura, what if I give everything up, and we don't work as a couple? Or he gives up everything? One of us has to ruin a career to be together. It's not fair.

MAURA

If life were fair, we'd have one shoe and a piece of cardboard to call home.

JANE

How do you figure?

MAURA

That's an equitable distribution of resources among the world's 7 billion people.

JANE

How would you survive with just one shoe?

MAURA

I don't know.

(voice cracks)

I don't know how I'll survive without my best friend.

JANE

Maura, what're you doing?

10

CONTINUED: (3)

10

MAURA

Excuse me. I think I have a foreign  
body on my cornea.

OFF JANE, as Maura exits in a hurry.

11

**INT. MEDICAL EXAMINER'S OFFICE - MAURA'S OFFICE - DAY 1**  
**(MINUTES LATER)**

11

Maura enters her office trying to compose herself only to  
find Frost waiting for her. He's pissed.

FROST

Dr. Isles, why would you do that?

MAURA

I'm sorry, do what, Detective?

FROST

Encourage my girlfriend to move to  
China.

MAURA

I...oh my goodness, I'm so sorry. I  
wasn't "encouraging" her. I was  
simply being a sounding board.

FROST

Really? "The pain over a break-up  
will fade. The regret that you put  
him before yourself won't."

Maura sighs deeply. Oops.

MAURA

I'm sorry. That's...out of context,  
though.

FROST

She's leaving on Friday, thanks to  
you.

He exits. OFF MAURA'S STUNNED FACE.

12

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

12

Korsak and Frankie are at the table, diligently going through  
and sorting Incident Reports.

FRANKIE JR.

(false cheer)  
This isn't too bad...

(CONTINUED)

KORSAK

No. Shouldn't take us longer than a couple of years.

Korsak stands, sees a pile of 200 Incident Reports Frankie has stacked. A POST-IT note reads, "CLOWNS??"

KORSAK (CONT'D)

What's this pile?

FRANKIE JR.

213 "clown" sightings. We got hobo clowns, fast-food clowns, mimes, evil clowns, Bozo the Clown.

KORSAK

I must've taken a few hundred of those calls myself. I can't believe all we have to go on are 25-year-old Incident Reports.

Frost enters, obviously pissed.

FRANKIE JR.

What's the matter?

FROST

Nothing.

KORSAK

That doesn't look like nothing.

Korsak's phone RINGS. He grabs it.

KORSAK (CONT'D)

(to phone)

Sergeant Korsak...yeah, where?  
Okay.

He hangs up, clearly disturbed by what he's heard.

KORSAK (CONT'D)

A kid was just abducted by a clown fitting our description. Grab Jane. Let's go.

13

**EXT. LOWER MILLS NEIGHBORHOOD - STREET - DAY 1**

13

Three police cruisers and Uniforms mill. Four unmarked cars. Kids with mothers are out, watching the commotion.

CRAIG JOHNSON, 30s, stands next to his truck, C.J. HARDWARE. The back of the truck has construction supplies. He comforts a shaken woman, DIANE, 20s, her baby in a stroller, as Jane and Korsak approach. Craig holds a boy's BACKPACK.

JANE

Did you see what happened?

CRAIG

No. I was just making a delivery. I pulled over when I saw this backpack in the middle of the street.

Jane is already pulling a glove on as Korsak grabs an EVIDENCE BAG from a nearby CSRU tech.

JANE

I'll need to take that.

As Jane takes the backpack and puts it in a clear plastic evidence bag Korsak hands to her --

DIANE

The boy must've dropped it.

KORSAK

Please tell us everything you saw.

DIANE

It happened so fast...the baby was crying, and I was picking him up. All I saw was the clown, driving away with a little boy. He looked so scared...

JANE

And the car? What can you tell us about it?

DIANE

Grey, maybe? Or silver?

\*

KORSAK

Sedan? Compact? Station wagon?

(CONTINUED)



DIANE  
Sedan, I think?

KORSAK  
(to Craig)  
Did you see anything?

CRAIG  
No. I was headed that way to  
deliver some lumber.

JANE  
Did you get a good look at the boy?

DIANE  
Not really. He looked so...  
frightened.

Suddenly, a panicked woman, JOAN SILVER, mid 30s, runs up.

JOAN  
I'm looking for my son! He should  
be home. His bus stop is right over  
there.

Joan suddenly sees the backpack in Jane's hands.

JOAN (CONT'D)  
That's my son's! That's Kevin's.

Jane moves toward the mother, puts her arm around her. \*

JANE  
Let's go into your house, and get  
photos of your son, okay? \*

JOAN  
(nods) \*

I want to call my husband first. \*

Joan steps away, tears flowing as she gets on her cellphone. \*

JANE  
(beating herself up)  
We failed that kid...

JOAN  
(to phone)  
...I need to speak to my  
husband. Tell him it's an  
emergency. \*

KORSAK  
No, we didn't. \*

JANE  
Yeah, we did. We didn't find the  
clown, and now he has her little  
boy. \*

13

CONTINUED: (2)

13

Joan talks low, SOBS breaking out as she tells her husband. \*

KORSAK

Jane--

JANE

What? I was having a picnic with my \*  
boyfriend while our killer was out \*  
looking for his next victim. \*

Jane heads to a sobbing Joan as Joan hangs up her cell. Jane \*  
gently walks Joan toward her home. \*

14

**OMITTED**

14\*

15

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

15\*

Frankie is at Frost's computer, getting a LIST of sex \*  
offenders, as Korsak works at his desk. Frost is in BRIC. ND \*  
Detectives work, talk in small groups, enter and exit. \*

FRANKIE JR.

Okay...I got a list of all the sex \*  
offenders within a five-mile radius \*  
of Kevin's bus stop. \*

KORSAK

Get it out to the detectives on \*  
scene. I want every one of those \*  
perverts interviewed today. \*

(CONTINUED)

15

CONTINUED:

15

Korsak gets up to look at a MAP of Boston on the clear board as Frankie bangs keys, e-mails the list to detectives. \*

FRANKIE JR. \*  
(looks over at BRIC) \*  
Frost get anything on the tip line? \*

KORSAK \*  
(frustrated) \*  
No. First thing that kidnapper did \*  
was pull off that clown mask. \*

Maura comes in, in a hurry. \*

MAURA \*  
I have something: we've identified \*  
the manufacturer of the mask \*  
through the paint formula. It was \*  
made by Every Mask Inc. They went \*  
out of business in 1989. \*

Korsak picks up his phone. \*

KORSAK \*  
I'll start making calls, see if I \*  
can track down someone who might \*  
have records. \*

Frost suddenly throws open the door to BRIC as Casey enters.

FROST \*  
Something just came in on the tip \*  
line. Where's Jane? \*

KORSAK \*  
On her way back from talking to the \*  
mom. Should be here any second. \*

FROST \*  
You need to look at something. \*

16

**INT. BPD - BRIC - DAY 1**

16

Maura, Korsak and Frost. Frost is opening up a texted link as \*  
Jane rushes in. BRIC is full of ND Detectives, answering tip \*  
lines and monitoring the computers. \*

JANE \*  
What do you have? \*

FROST \*  
 A text with a video link. I was \*  
 about to show everybody. \*

JANE \*  
 (thinks) \*  
 Texted by phone... \*  
 (then) \*  
 You track the phone? \*

FROST \*  
 Yup, no go. It was sent from a burn \*  
 phone. \*

He hits "PLAY" on a video link. They look at a BRIC MONITOR.

INSERT: MONITOR as video shot from a computer camera (like SKYPE) plays video of the clown in the clown costume.

CLOWN (ON VIDEO)  
 You didn't think you'd see me  
 again, did you?

JANE  
 Oh, God...Where's Kevin...?

The clown, hands hidden in white clown gloves, lifts a sleeping child. It's KEVIN.

CLOWN (ON VIDEO)  
 Say hello to Kevin.

KORSAK  
 Oh my God...

JANE  
 Is he alive? Maura, look. Can you  
 tell if he's alive?

MAURA  
 (fights emotion)  
 I don't know, Jane. I don't know...

**END OF ACT THREE**



CASEY  
My leave's been cancelled.

JANE  
What?

CASEY  
I have emergency orders to return.  
I'm catching a plane...now...

JANE  
You have to?

CASEY  
Yeah.

JANE  
I wish I could take you to the  
airport...we've got a missing kid.

\*  
\*  
\*

She's torn, agitated.

CASEY  
It's okay. I mean it.

JANE  
No, it isn't. What do we do?

\*

CASEY  
I don't know. Do you?

\*

OFF JANE.

\*

19

**INT. BPD - BRIC - DAY 1 (SAME TIME)**

19\*

Maura, Korsak and Frost. Korsak is on hold on a desk phone. There's tension between Frost and Maura. Frost is edgy.

KORSAK  
(to Maura & Frost)  
Still on hold with City Hall...

MAURA  
They know it's an emergency?

KORSAK  
That's why they didn't hang up.  
Frost, can't you come up with a way  
to get the business records for  
Every Mask Inc.?

FROST  
Not unless someone input all those  
records into a computer -- before  
they had computers.

KORSAK  
(to phone)  
Yeah, I'm still here...

MAURA  
Detective Frost, could you continue  
playing the video, frame by frame?

Frost gives her a look; doesn't like her telling him what to do. But he plays it. FRAME BY FRAME, they stare at the clown and Kevin, as Korsak finishes his phone call.

KORSAK  
(to phone, as he scribbles  
"BUZZ WALLACE" on a pad)  
Great. Thank you.  
(hangs up)  
The owner's name is Buzz Wallace.  
(gets on computer)  
Let's hope Buzz is still alive and  
kept good records...

\*  
\*  
\*  
\*  
\*  
\*

A19 INT. BPD - BRIC - DAY 1 (MINUTES LATER) A19\*

ON THE MONITOR, the video plays at a SLOW SPEED. Maura, Frost \*  
and Korsak. \*

KORSAK \*  
Freeze it there. Is that a window?

MAURA  
That white flare? It's a cooler  
color temperature compared to the  
tungsten balance in the room.

FROST \*  
(throws her look; with an \*  
edge) \*  
So, it's sunlight.

Frost FREEZES and BLOWS UP the image. It's still hard to tell  
if it's a window.

FROST (CONT'D)  
I can enhance the image.

MAURA  
Maybe you could bring up the  
histogram and enhance the contrast  
with a bilateral Bezier [BEH-zee-  
yay] curve modification.

Frost shoots Maura an irritated look. Korsak catches it. \*  
Maura looks guilty. Frost shakes Korsak's questioning look \*  
off. \*

FROST  
How's this?

KORSAK \*  
Good. That's a window. Are those  
houses across the street?

MAURA  
Yes. And a roof-line. There's a  
weather vane.

KORSAK \*  
It's either a big grenade or a  
pineapple.

FROST  
I'm going with fruit.

(CONTINUED)



A19

CONTINUED:

A19

KORSAK

The wind is moving it. Try the  
beezer-wheezer curve trick. Let's  
see which way the arrow on it is  
pointing.

\*

\*

Maura is on another computer, tapping keys.

MAURA

I'll look up wind direction from  
this morning...  
(finds it)  
North by Northeast.

\*

\*

Frost hits keys as Korsak looks at the BRIC monitor.

\*

KORSAK

Good. Freeze it.

\*

INSERT: PINEAPPLE WEATHER VANE with an ARROW.

KORSAK (CONT'D)

So the arrow is pointing north-ish.

\*

MAURA

(quickly)  
You're looking for a house that's  
on the east side of a street that  
runs north to south.

KORSAK

Thank you, Magellan.

\*

\*

The computer Korsak was using 'DINGS' with an incoming email.  
He taps keys.

\*

\*

KORSAK (CONT'D)

Okay...good news and bad news: Good  
news. Buzz made those clown masks.  
Bad news: he sold several thousand.

\*

\*

\*

(CONTINUED)

A19

CONTINUED: (2)

A19

FROST

\*

We've got to narrow it down...wait, remember what Zack said? The clown told him he was headed to a clown car wash. Maybe it was some kind of sales stunt?

KORSAK

\*

(types on computer)  
I'll see if Buzz sold clown masks to a car wash.

FROST

Got something.

INSERT OF MONITOR: FIRE ALARM BOX on a telephone pole.

FROST (CONT'D)

\*

Fire alarm box on the telephone pole across the street from the basement.

\*

MAURA

The first number is worn off. That would identify the district.

KORSAK

\*

(crap)  
Not much help, then. There are 1200 of those boxes, all over the city.  
(re: computer)  
Good thing Buzz is retired. Guy's always online...okay. He says he shipped a dozen clown masks to a Three-Ring Car Wash in 1988.

\*

\*

\*

\*

\*

FROST

(bangs keys)  
Searching for Three-Ring Car Wash...Got it.

INSERT: PHOTOS of BRENT MILLER at 21, with the rubber mask on, waving in cars to the car wash. Brent and his FATHER, in the clown costumes, WITHOUT the masks, working.

\*

FROST (CONT'D)

It was owned by William Miller. It closed in 2007.

\*

A19

CONTINUED: (3)

A19

KORSAK \*  
Got a home address?

FROST \*  
2141 Lincoln Avenue. Looks like  
William Miller died six months ago.  
The house is in probate.

Under which, Maura has a street-level, Google-like MAP VIEW  
up on a computer.

MAURA  
I have a street view of Lincoln  
Avenue.

KORSAK \*  
Find a pineapple weather vane...

MAURA  
Right there.

ON THE MONITOR, they see the pineapple weather vane.

KORSAK \*  
It was visible through the basement  
window, which means the house we  
want will be across the street.

Maura hits keys, shows an OLD HOUSE. As she does, Frost has  
pulled up PROBATE RECORDS on the house.

FROST  
Looks like William Miller left the  
house to his son, Brent.

KORSAK \*  
The clown told Zack his name was  
"Brent."

They head out, on the run.

B19

**INT. BPD - LOBBY WAITING AREA - DAY 1**

B19\*

Jane and Casey both look miserable. They have to say good-  
bye. Again. \*

JANE \*  
So...I guess we can see a movie \*  
together after you're done in \*  
Afghanistan and Syria and the \*  
Balkans and the Middle East... \*

CASEY \*  
Jane, don't. I won't re-up. I'll \*  
come back to Boston. \*

B19

CONTINUED:

B19

FROST (O.C.)

Jane!

Jane turns to see Frost and Korsak in the b.g., rushing toward her.

JANE

You'd hate it.

(voice breaks)

And you'd hate me. I have to go.

CASEY

Me, too.

JANE

I know.

(trying not to tear up)

'Bye.

CASEY

'Bye.

They have one fierce, quick kiss. Casey peels off, a second before Korsak and Frost arrive.

FROST

Jane, we got a possible address on the house.

KORSAK

We've got units on the way.

JANE

(on the move)

Let's pray that boy is still alive.

20

**EXT. OLD HOUSE - DAY 1**

20

Jane, Korsak, Frost, Uniforms and ND Detectives converge on the house. Jane motions for the others to surround the house as she, Korsak and Frost head toward the front door.

21

**INT. OLD HOUSE - VARIOUS - DAY 1**

21

The front door silently OPENS. Jane, Korsak and Frost quietly slip in, GUNS drawn.

They SCAN the living room as a coo-coo clock CHIMES. Jane motions down a hallway. She enters the first room as Korsak and Frost head toward the other rooms.

21

CONTINUED:

21

Jane, gun drawn, clears the room. Only a couch. She moves to a connected room -- and sees Kevin, face-down on a bed. He appears to be dead. Jane holsters her gun, runs to him.

JANE  
Oh, God...oh, no...

She touches his face. Kevin MUMBLES. He's been drugged.

KEVIN  
Mommy?...

JANE  
You're safe, Kevin. I'm a police officer. We're going to take you home.

Korsak and Frost enter with Uniforms.

JANE (CONT'D)  
(low to Uniforms)  
Get him out of here.

Two ND Uniforms take Kevin as she, Korsak and Frost head out.

22

**INT. OLD HOUSE - BASEMENT - DAY 1**

22

Jane, Korsak and Frost move down basement stairs, guns out.

The basement is under construction. Building supplies, sheet rock, 2x4s and bags of cement are piled all over the place.

Jane freezes, lowers her gun.

ANGLE ON: a CLOWN, in full red, white and blue costume and mask, slumped over in an old wooden chair. A trail of drying BLOOD runs from a BULLET HOLE in his head.

A .22-caliber REVOLVER is on the floor by his feet. Jane pulls the mask off of his face to reveal BRENT MILLER, 50s. She looks at the bullet wound to the side of his head.

JANE  
Contact wound. He put the gun right to his own head.

KORSAK  
Saved us a whole lot of trouble...

TIME CUT TO:

23

**INT. OLD HOUSE - BASEMENT - CRIME SCENE - DAY 1**

23

Jane and Maura are near the body. Basement is a crime scene. Korsak and Frost look around. CSRU Techs are in the b.g.

(CONTINUED)

KORSAK

Looks like he was doing  
construction.

FROST

Probably planned to sell the family  
home once it cleared probate.

As Maura looks at the wound --

MAURA

There's an area of tattooing and  
scorched skin around the perimeter  
of the wound.

Jane looks at gun powder residue on the dead victim's white  
clown glove, which he still has on.

JANE

Blow-back on the right glove.

MAURA

This was likely a suicide.

Frost lifts a clown costume out of a BOX marked, "Three-Ring  
Car Wash."

FROST

Got a box of clown costumes here.

JANE

Take them in for processing.

Korsak picks up a PHOTO of Brent and his father at the car  
wash, dressed in the clown costumes without masks.

KORSAK

Brent Miller was in Boston in '88.  
He and his father are pretty good  
suspects in that boy, Nick  
Hamilton's, disappearance.

JANE

Let's get cadaver dogs and ground-  
penetrating radar to search the  
property, look for his body.  
(as she looks around)  
God knows how many crimes this man  
committed...

OFF ALL OF THEM...

**END OF ACT FOUR**

**ACT FIVE**

24 **INT. JANE'S APARTMENT - NIGHT 1**

24

Jane enters alone. Her apartment is full of white roses. She's sad as she takes it all in. Casey's gone. A bottle of sparkling cider is on the counter next to two plastic glasses. She reads a note.

INSERT: "I love you. Have a drink with Maura. It'll all be okay."

JANE  
(to herself)  
It'll all be okay...Sure it will...

She drops her things, sags onto the couch. There's a KNOCK at the door. She opens it. It's Maura.

JANE (CONT'D)  
Hey.

MAURA  
Hey.

JANE  
I'm terrible company.

MAURA  
So am I. I didn't come by to talk.  
(notices Jane's bare hand)  
Where's your ring?

JANE  
Safe deposit box. Maura, this is talking.

MAURA  
I'll stop. And Angong won't talk.

Maura steps aside and a squat, pleasant Thai woman, ANGONG, 30s, pushes past her, carrying a MASSAGE TABLE.

JANE  
Oh, well, why didn't you say you'd brought Angong? Who's Angong?

MAURA  
(in Thai)  
Set it up over there.  
(to Jane)  
I thought you could use a Thai massage.

(CONTINUED)

24

CONTINUED:

24

JANE

Oh my God, you are so weird and so wonderful.

MAURA

If we move your couch, Lawan can give me a massage, too.

Jane sees a second woman enter, carrying in a massage table.

25

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

25\*

Two tables, side by side in Jane's tiny living room. Jane and Maura are mid-massage. Maura has told Jane about Neda.

JANE

God, no wonder Frost is pissed at you.

MAURA

I'm sorry.

JANE

Tell Frost, not me.

MAURA

No, I'm apologizing to you, too.

JANE

For what, Maura? And this isn't very relaxing, by the way.

MAURA

I think I was really talking to you when I told Neda to follow her own path.

JANE

So you think Casey should be the one to give up everything?

MAURA

I like that idea better than the idea of you at an Army Base, serving mint juleps to Casey's officers.

JANE

Don't worry, Maura.

MAURA

(hopeful)  
Really?

(CONTINUED)



25

CONTINUED:

25

JANE

I'm sure they all drink beer.

Maura reaches over and punches Jane's arm.

JANE (CONT'D)

Ow.

26

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 2**

26

Kevin sits near his mother on a stool that spins near Jane's desk. He has a BAND-AID taped over a cotton ball on his arm.

Jane holds out a BPD BASEBALL CAP for him. Frost works at his desk, doing searches on Brent Miller.

JANE

It's yours.

JOAN

What do you say?

KEVIN

Thank you.

He takes it with a shy smile, admires it.

JANE

How's your arm feeling?

KEVIN

Okay. I kinda wish you guys had better Band-Aids.

JANE

I'll look into that. What should we get? Spider Man?

KEVIN

You ever see the bacon-shaped ones?

JANE

No. That sounds cool. Kevin, can you tell me what happened yesterday?

Kevin looks at his mother warily.

JOAN

You're not in trouble, honey. Just tell Detective Rizzoli everything, okay?

(CONTINUED)

KEVIN

The clown said he had a puppy. He said if I could guess how big his feet were, he'd give me the puppy.

JANE

Is that why you got in the car?

KEVIN

Yeah...

JOAN

Oh, my God...

JANE

You threw your backpack out the window, though, didn't you?

KEVIN

Yeah, when I knew something bad was gonna happen.

JANE

That was really smart, Kevin.

Maura enters with results from Kevin's tox screen.

JANE (CONT'D)

Excuse me.

Jane moves away.

MAURA

(low)

I ran a tox screen, looking for sedatives. Kevin tested positive for Valium.

JANE

Thanks.

Maura exits. Jane sits back down.

JANE (CONT'D)

Did the clown give you anything to eat or drink?

KEVIN

Yeah. He had milk in a thermos and some cookies.

JOAN

Is that why he can't remember anything? Was there something in the milk?

(CONTINUED)

JANE  
Valium. Thank you, Kevin.

KEVIN  
Thank you for...finding me.

He stares sweetly at her. She melts.

JANE  
Would it be okay if I gave you a hug?

KEVIN  
(puts arms out)  
Yeah.

She gives him a sweet, tender hug.

KEVIN (CONT'D)  
'Bye. Thanks for the hat.

He takes a few steps away as Jane pulls a CARD out of her drawer, hands it to Joan. They walk and talk to the elevators, following Kevin.

\*  
\*

JANE  
(low)  
Here's the name and number of a very good child psychologist. Please let me know how he's doing, would you?

JOAN  
Of course. Thank you so much.

Joan hugs Jane.

\*

A26

**INT. BPD - BREAK ROOM - DAY 2 (SAME TIME)**

A26\*

Frost with COFFEE and his tablet, watches Korsak, hoping for good news as Korsak finishes a phone call.

\*  
\*

KORSAK  
(to phone, disappointed)  
Okay, pack up, then. Thanks.  
(hangs up)  
Damn it...

\*  
\*  
\*  
\*  
\*

FROST  
Ground-penetrating radar team didn't find remains?

\*  
\*  
\*  
\*

A26

CONTINUED:

A26

KORSAK \*  
Checked every inch of Brent \*  
Miller's property. Nothing. \*

FROST \*  
I've been digging into his \*  
background. \*  
(off tablet) \*  
He worked at his father's car wash \*  
while he got his teaching \*  
credential. Left Boston in August \*  
of '88 to take a teaching job in \*  
Philadelphia. \*

KORSAK \*  
That would've been **after** Nick \*  
Hamilton disappeared. Any missing \*  
kids or clown sightings in Philly? \*

FROST \*  
Nope. Miller didn't even have \*  
parking tickets. \*

KORSAK \*  
Where's he been for 25 years? \*

FROST \*  
Flea-hopping from school to school, \*  
up and down the East Coast. \*

KORSAK \*  
(thinking) \*  
They chased him out. \*

FROST \*  
(yes) \*  
Nothing official. I made calls to \*  
the schools where he worked. Nobody \*  
would talk. \*

KORSAK \*  
He didn't need the clown costume \*  
once he was a teacher. He had \*  
access to all the boys he wanted. \*

FROST \*  
They put him on indefinite paid \*  
leave at his last job. Great system \*  
we have... \*

KORSAK \*  
Molestation is hard to prove. And \*  
most boys don't want to testify. \*

(CONTINUED)

A26

CONTINUED: (2)

A26

FROST \*  
I'm not sure I would.

KORSAK \*  
What's going on between you and Dr. \*  
Isles? \*

FROST \*  
Nothing. \*

KORSAK \*  
You're a bad liar, Frost. \*

27 **OMITTED** 27

28 **INT. MEDICAL EXAMINER'S OFFICE - CRIME LAB - DAY 2** 28

Jane and Maura. The plaster footwear cast is set out on a counter. The clown shoes are next to the plaster cast.

Brent's body is visible in Autopsy, sheet up to the armpits, Y-incision.

MAURA  
The Crime Lab compared the footprint we found at the first kidnapping scene yesterday to the clown shoe Brent was wearing.

Maura places the shoe into the plaster cast.

MAURA (CONT'D)  
They match.

JANE  
That makes sense. Brent tried to grab Zack, and killed Reynolds when he tried to stop him.

MAURA  
I don't think it was Brent Miller.

JANE  
What?

28

CONTINUED:

28

MAURA

Miller weighed 156 pounds. Whoever made this impression weighed over 200 pounds.

JANE

Two different men wore the shoes? We have two clowns?

MAURA

That would be the only explanation.

JANE

So who killed Reynolds?

MAURA

The toxicology report came back.

Maura taps a few keys on another computer.

MAURA (CONT'D)

Miller had Valium in his system.

JANE

You found Valium in Miller and the boy? That's odd.

MAURA

Both had enough to render them unconscious.

JANE

Then how did Brent kill himself?

29

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

29

Jane and Maura look at Brent's body.

MAURA

I don't think he could have...

JANE

Did you see anything on his body that indicated he might've been tied up?

MAURA

No. No ligature marks. The only thing I noticed was this.

Maura lifts the sheet to expose a part of Brent's ankle. There's a small TRIANGLE-SHAPED red area.

JANE

What's that from?

(CONTINUED)

MAURA

Contact dermatitis...wait...that could be from...

Under which, Maura starts looking through drawers.

JANE

From what? What are you looking for?

Maura holds up a WIDE ACE BANDAGE.

MAURA

This. He could have been bound to the chair we found him in with ace bandages. That would explain the patch of dermatitis.

JANE

Pretty effective restraint that wouldn't have left any traces if it hadn't touched his skin where he was perspiring.

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 2**

Jane, Korsak and Frost. Clear board is still up. More photos have been added: school photos of ZACK and KEVIN. NICK HAMILTON'S "missing" flyer is also on the board.

Near those photos are SCREEN-GRABS of Brent Miller's basement self-video. Jane stares at it: the clown holds Kevin.

JANE

This is Miller with Kevin. But we know it wasn't Miller who tried to grab Zack --  
(taps photo of clown shoe impression in dirt)  
Because of the footprint evidence.

KORSAK

Seems to me somebody wanted us to think the clown was back.

FROST

Somebody framed Brent Miller...

KORSAK

Makes sense to frame him for a current kidnapping, if he got away with Nick Hamilton's kidnapping in '88.

30

CONTINUED:

30

JANE

Wait...what if Miller molested other boys 25 years ago? He left Boston, and came back. Maybe a grown-up victim saw him -- and decided it was time to get even.

Jane sees Frankie entering to work on the Incident Reports.

JANE (CONT'D)

Frankie, can you grab all the Incident Reports of kids who claimed they saw that clown in '88?

FRANKIE JR.

There aren't that many.  
(picks up a stack of four)  
The three attempted kidnappings, Nick Hamilton, oh, and this one.

He hands her an Incident Report. She looks at it.

JANE

Derrick Johnson, 8. There's a note here: it says, "See additional information."

FRANKIE JR.

The detective's notes are in the archives. There's a VHS tape of an interview with the kid, too. I can grab 'em.

KORSAK

(looks at report)  
Carol Lewis was the detective. She retired about ten years ago.

JANE

Let's get everything. See what the boy said.

31

**INT. BPC - BRIC - DAY 2**

31

Jane, Korsak, Frost and Frankie. There's an additional BOX of files labeled, "JOHNSON, DERRICK." Jane is reading Detective Lewis's notes as Frost gets the VHS ready to play.

JANE

Derrick says a clown dressed like an American flag grabbed him at Turtle Pond and molested him behind the big rocks.

(CONTINUED)



FRANKIE JR.

Then why didn't Detective Lewis go forward with the case?

KORSAK

Must've been something wrong with the case. She was a good cop. Really competent.

FROST

I've got it up.

JANE

Play it.

CLOSE ON A MONITOR: A frightened 8-year-old DERRICK JOHNSON sits in the BPD Interview Room between his PARENTS. DET. CAROL LEWIS, 50s, faces them.

DET. LEWIS (ON MONITOR)

Now, Derrick, why did you wait two weeks before telling your mom and dad that the clown bothered you?

YOUNG DERRICK (ON MONITOR)

I don't know.

\*

DET. LEWIS (ON MONITOR)

Were you afraid you'd get in trouble?

\*  
\*  
\*

YOUNG DERRICK (ON MONITOR)

I was scared. He didn't want me to tell.

\*  
\*

DET. LEWIS (ON MONITOR)

"He"? Who, the clown?

YOUNG DERRICK (ON MONITOR)

No. I mean, I didn't want to.

JANE

He's lying. Who's "he"?

DET. LEWIS (ON MONITOR)

What did the clown do?

YOUNG DERRICK (ON MONITOR)

He saw us fishing and he came out of the woods at Turtle Pond.

JANE

"Us." You hear that? He was with someone.

31

CONTINUED: (2)

31

DET. LEWIS (ON MONITOR)  
The clown was in the woods?

FRANKIE JR.  
Why's the clown in the woods at  
Turtle Pond?

(CONTINUED)

JANE

Ssssh.

FRANKIE JR.

What? You're talking.

YOUNG DERRICK (ON MONITOR)

Uh-huh.

DET. LEWIS (ON MONITOR)

Why were you in the woods?

YOUNG DERRICK (ON MONITOR)

We...I mean, I wanted to fish at night.

\*  
\*

JANE

He said "we" again. No way that kid was out there by himself.

YOUNG DERRICK (ON MONITOR)

...and it got dark, and then I saw a face, and I got scared, and the face saw me, and it was the clown.

FRANKIE JR.

I'm never going to be able to sleep tonight.

FROST

Me, either.

KORSAK

Derrick Johnson would be 33 now. Frost, find out where he is.

As Frost runs a search, Jane turns to Frankie --

JANE

(to Frankie)

When did they pave over the trails at Turtle Pond?

FRANKIE JR.

So I can talk now?

JANE

Yes.

FRANKIE JR.

1988. I only remember because I wanted to ride my bike on the new paths, but Ma wouldn't let me because there was a crazed clown in Boston.

31

CONTINUED: (4)

31

JANE

1988. We're onto something...Maybe Brent Miller was on his way home from the car wash. He put on the mask to dump Nick Hamilton's body.

KORSAK

Yeah...you can pull a car right up to where Derrick says he was fishing. You could bury the body on one of those dirt paths, knowing it was about to get paved over.

JANE

Let's get a search going at Turtle Pond with the ground-penetrating radar.

Frost finds Derrick's expired LICENSE and a B.O.P.

FROST

Derrick Johnson lives in town...He had his license revoked for D.U.I.s.

KORSAK

(re: BRIC screen)

He's got a pretty good rap sheet. Looks like he attempted suicide in custody.

JANE

Look at his weight: 205 pounds.

FRANKIE JR.

Big enough to fill those clown shoes.

JANE

Getting molested as a kid would sure give him motive now.

FROST

He's living in a men's shelter.

KORSAK

Let's go pick him up.

32

**INT. BPD - INTERROGATION ROOM - DAY 2**

32

Jane and Korsak face DERRICK JOHNSON, 35. Years of drug abuse have taken their toll. The once-cute little boy is bloated and haggard. Jane shows him the DMV photo of Brent Miller.

(CONTINUED)

JANE

You know this guy, Derrick?

DERRICK

No.

Jane puts down another photo. It's a PHOTO of someone in the red, white and blue clown suit and mask.

JANE

How 'bout him?

Derrick visibly recoils.

DERRICK

Uh...Don't show me that. I hate clowns.

JANE

You hate clowns because of what this man did to you, don't you?

His eyes well up.

DERRICK

I was eight years old. I just wanted to have an adventure. See what it was like to fish at night for trout in Turtle Pond...

\*  
\*

KORSAK

What happened?

DERRICK

He said, "Hey, Slugger. Catch anything?" And then...then he caught...me.

JANE

You must have been very angry.

DERRICK

I hated him, hated what he did, hated what happened to me because of him. Still do.

KORSAK

Did you hate him enough to kill him?

DERRICK

Yeah. Wouldn't you?

Jane and Korsak exchange a look as a KNOCK on the door signals Maura's entry. She steps in.

(CONTINUED)

32

CONTINUED: (2)

32

MAURA

Excuse me. It's important.

33

**INT. BPD - OBSERVATION ROOM - DAY 2 (MINUTES LATER)**

33

Jane and Korsak listen to Maura as Derrick fidgets on the other side of the glass.

MAURA

I compared Derrick's DNA in CODIS to the DNA in the skin cells found in the scrapings from under Reynolds' fingernails. It's not Derrick's DNA...

Maura trails off as though she's about to say, "However..."

JANE

There's a "but" in there. What, Maura?

MAURA

However, I did find common markers.

KORSAK

Our killer is someone related to Derrick?

MAURA

Closely related.

Frost enters, in a hurry.

FROST

They found a body at Turtle Pond.

JANE

Is it a boy?

FROST

Yeah.

OFF JANE AND MAURA as they look at Derrick.

**END OF ACT FIVE**

**ACT SIX**

34 **INT. C.J. HARDWARE STORE - DAY 2**

34

Craig, the man who was delivering hardware supplies, is showing his son, ELI, 10, how to run the new cash register as Jane and Korsak approach.

CRAIG

See? You hit that button.

Craig immediately recognizes them as the detectives on the scene at the Lower Mills neighborhood. He turns to his son.

CRAIG (CONT'D)

Eli, give Mom a call, and tell her to come pick you up, okay? \*

ELI

(as he heads off) \*

Yeah, okay.

CRAIG

Hi, there. Great news about that boy, Kevin. I'm so relieved. Do you need my statement?

JANE

No. \*

(holds up photo of two boys) \*

This is you and your little brother Derrick at Turtle Pond, isn't it?

CRAIG

Yeah. Why?

JANE

You tried to kidnap a boy yesterday. You ended up killing an innocent man; a good Samaritan who tried to stop you.

CRAIG

I don't know what you're talking about...I gave you that boy's backpack, remember? \*

JANE \*

You were driving Brent's car, weren't you? But when Kevin threw his backpack out the window, you had to come back for it because your fingerprints were on it. \*

(CONTINUED)

CRAIG

I don't know what you're talking about.

\*  
\*  
\*

KORSAK

You first tried to grab Zack, but that went south when you killed a man.

\*  
\*  
\*

JANE

But you didn't have a choice, did you? You already had Brent Miller tied up in his basement, so you had to go through with your plan. Grab another boy.

\*  
\*  
\*  
\*  
\*  
\*

CRAIG

I don't know a Brent Miller.

JANE

Okay. Then you won't mind giving us a sample of your DNA.

(pulls out DNA SWAB)

Chew on your cheek. One quick swab, and we're done.

Craig locks eyes with Jane as he slips his hand under the counter. Jane and Korsak draw their guns and point them.

\*  
\*

JANE (CONT'D)

I know you want us to think there's a gun under there.

KORSAK

Show us your hands. Don't let it end like this.

CRAIG

No...End it.

(fierce)

Shoot me.

\*  
\*  
\*

JANE

No. Let me see your hands. What about your son, Craig? Don't do this to him.

\*  
\*  
\*

Craig pulls his hands out.

\*

JANE (CONT'D)

You wanted people to know what he did to your brother, didn't you?

\*  
\*  
\*



34

CONTINUED: (2)

34

CRAIG \*  
(quiet rage)  
You saw Derrick. How many lives did \*  
that man ruin? \*

35

**INT. OLD HOUSE - BASEMENT - DAY 1 (FLASHBACK)**

35\*

We see Craig in the clown costume. He isn't wearing the mask.

ANGLE: Brent Miller, also in a clown costume, no mask. Brent is terrified, bound to the chair with wide ace bandages.

CRAIG \*  
You animal. You perverted piece of \*  
crap. \*

BRENT  
Please, I'm sorry...

CRAIG  
You're "sorry"?

**BACK TO SCENE**

\*

JANE  
Did he molest you, too? Is that why  
you put a gun to his head and  
pulled the trigger?

Craig's eyes fill with tears.

\*

CRAIG \*  
(not convincing) \*  
No... \*

KORSAK  
We found credit card receipts.  
Brent came here and bought supplies  
from your store.

JANE  
You recognized his voice, didn't  
you?

He nods.

\*

CRAIG  
He called my son..."Slugger."

JANE  
You asked Derrick to keep the  
secret. But he was a little kid. He  
couldn't. It was too awful.

(CONTINUED)

CRAIG

I wanted to forget...It's like I  
was beyond shame. Like I wasn't a  
person anymore...but I was still  
alive. I was a coward.

\*  
\*  
\*  
\*

JANE

You were ten.

CRAIG

Derrick was so brave. He told that  
detective. But it was too late. The  
clown just faded away.

\*  
\*  
\*

JANE

Why do it like this, Craig? You  
traumatized two little boys.

\*  
\*

35

CONTINUED: (2)

35

CRAIG

I didn't mean to...it got out of control...But I owed Derrick that much. I wanted that pedophile to admit it. Expose him for who he was.

\*  
\*  
\*  
\*  
\*

JANE

You didn't just want to expose him.

CRAIG

No, you're right. I wanted him dead.

JANE

You're under arrest, Craig.

CRAIG

Can I say good-bye to my boy?

\*  
\*

OFF JANE as she nods.

\*

36

**INT. DIRTY ROBBER - BOOTH - NIGHT 2**

36

Maura sits alone in a booth, drinking a GLASS OF RED WINE. Jane slides in across from her.

JANE

Is Angong booked?

MAURA

(starts to pull out phone)  
I can call her.

JANE

No, don't. I want to wallow. What an awful case.

Maura notices Frost at the bar with a BLUE MOON BEER.

MAURA

He's still mad at me.

JANE

Did you apologize?

MAURA

Yes. Repeatedly.

Frost sees Maura looking at him, looks away.

JANE

He'll get over it.

(CONTINUED)

Frost wrestles with himself, then grabs his beer and heads over. He sits across from them.

FROST  
I'm still mad.

MAURA  
I'm still sorry.

JANE  
I'm still wallowing.

FROST  
This...sucks.

JANE  
We know some nice Thai masseuses.

Frost is a little taken aback.

FROST  
Excuse me?

MAURA  
Certified massage therapists,  
Detective Frost. From the  
presigious Lotus Palm School.

JANE  
Who hasn't heard of the Lotus Palm  
School?

Maura smiles with satisfaction. Frost cracks a smile.

FROST  
Okay, in that case.

JANE  
I get Angong.

MAURA  
You cannot call "dibs." You had her  
last time.

JANE  
Sorry, Frost. Give us a second.  
(to Maura)  
I can too call dibs...

OFF THE THREE OF THEM...

**END OF EPISODE**