

rizzoli & isles



“Can I Get A Witness?”

Episode 211

#2M5611

Written By

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RIZZOLI & ISLES

211 "Can I Get A Witness?"

CAST LIST

DETECTIVE JANE RIZZOLI	ANGIE HARMON
DR. MAURA ISLES	SASHA ALEXANDER
SERGEANT DETECTIVE VINCE KORSAK.....	BRUCE MCGILL
DETECTIVE BARRY FROST.....	LEE THOMPSON YOUNG
FRANKIE RIZZOLI JR.....	JORDAN BRIDGES
ANGELA RIZZOLI	LORRAINE BRACCO
Elmore Gregory	TBD
Dante Moore	TBD
Terrance "Little T" Jones.....	TBD
Assistant District Attorney Valerie Hudson	TBD
Officer Jermaine Walker	TBD
Commander Sean Cavanaugh.....	TBD
Bill O'Reilly	TBD
Stanley	TBD
Judge Martin	TBD
Aaron Wooster	TBD
Relita Washington	TBD
Woman in Line	TBD
Man in Line.....	TBD
Guy	TBD

RIZZOLI & ISLES

211 "Can I Get A Witness?"

SET LIST

INTERIORS

BPD
HOMICIDE CONFERENCE ROOM
HOMICIDE HALLWAY
HOMICIDE SQUAD ROOM
DIVISION 1 CAFÉ
BRIC
INTERVIEW ROOM

MAURA'S HOUSE
GREAT ROOM

HOTEL
DANTE'S ROOM

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
CRIME LAB

COURTROOM

FRANKLIN STREET HOUSING PROJECT
HALLWAY
RELITA'S APARTMENT
STAIRWELL

BOOKSTORE
DIFFERENT PLACE IN LINE

DIRTY ROBBER

JANE'S APARTMENT
LIVING ROOM

EXTERIORS

FRANKLIN STREET HOUSING PROJECT
COURTYARD

WOODED AREA

RIZZOLI & ISLES 211 "Can I Get A Witness?"

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1	DAY (TWO YEARS AGO)
2-4	D1 (PRESENT DAY)
5	N1
6-19	D2
20-28	N2
30-35	D3
36	N3

ACT ONE

1 **EXT. FRANKLIN STREET HOUSING PROJECT - COURTYARD - DAY** 1

CHYRON: TWO YEARS AGO

A homemade banner on one of the projects' walls reads, "Take Back Our Community."

Kids are out on the streets, jumping rope, eating popsicles as community activist ELMORE GREGORY, 30s, African-American, helps TEEN volunteers paint over a wall hit by taggers. Elmore opens a new can of paint, looks over to DANTE MOORE, 18, who carries a ladder.

ELMORE

Dante, bring the ladder here.

DANTE

(like he's addressing a minister)

Okay, Mr. Gregory. You want me to set it up?

As Dante moves the ladder, he SEES a black SUV slowly roll up. LOCKS eyes with TERRANCE "LITTLE T" JONES, 20s. Jones rides shotgun. LIFTS a .45 Caliber Mac-10 with a 30-round box mag UP. Dante STARES from the GUN in Little T's hands to his face as he SMILES --

IN SLO MO:

Push in CLOSE on the weapon as it begins to FIRE.

BACK TO REAL TIME AS --

Elmore Gregory DROPS to the ground. FREEZE FRAME: on Elmore's body, right where he fell, the blood frozen as it SEEPED from a series of chest wounds.

MATCH CUT TO:

2 **INT. BPD - HOMICIDE CONFERENCE ROOM - DAY 1 - PRESENT** 2

CLOSE ON: CRIME SCENE PHOTO of Elmore in same position.

PULL BACK TO REVEAL: Dante, now 20. He stares at the photo. WIDEN to see DET. JANE RIZZOLI. She places a mugshot of Little T in front of Dante as SGT. DET. VINCE KORSAK and A.D.A. VALERIE HUDSON, 30s, bad-ass in an elegant way, watch.

JANE

Is Terrance Jones -- who you know as Little T -- the man you saw shoot Elmore Gregory?

(CONTINUED)

DANTE
Yeah. That's him.

A.D.A. HUDSON
Can you describe the gun used in
the shooting?

DANTE
It was a MAC-10, all black like,
with a big barrel. Bad ass gun.

Suddenly, Hudson stands, gets in Dante's face.

A.D.A. HUDSON
Isn't it true that you were focused
on the weapon, focused on saving
yourself?

DANTE
Yeah, but --

A.D.A. HUDSON
So focused, you couldn't possibly
see the shooter because you were
only looking at the gun, isn't that
true, Mr. Moore?

Dante looks to Jane and Korsak.

KORSAK
Trust me, the defense attorney will
be worse.

JANE
Answer the question, just like we
practiced.

DANTE
I saw Terrance Jones kill Elmore
Gregory. It was his hand on the
gun, his finger that pulled the
trigger. It was Little T.

Jane, Korsak and even Hudson visibly relax.

JANE
Good job, Dante. That's all you
have to do tomorrow.

Hudson carefully collects her files, putting them one by one
into a nice leather briefcase.

A.D.A. HUDSON
I think we're ready for trial.

(CONTINUED)

DANTE

Good cuz my ass is whipped, and I'm starving.

A.D.A. HUDSON

(as she exits)

Meet you outside.

Jane and Korsak get up.

JANE

Okay, let's get you to your hotel and get you fed.

Jane notices Dante's green and white Air Jordan sneakers.

JANE (CONT'D)

Make sure you wear those tomorrow.

DANTE

You don't think they're too street?

JANE

Nah.

She puts her arm around his shoulders.

JANE (CONT'D)

Be yourself up on that stand, Dante. That's all you need to do.

DANTE

You gonna be there with me?

JANE

The whole time.

3 INT. BPD - HOMICIDE HALLWAY - CONTINUOUS

3

Jane, Korsak and Dante meet up with Hudson. OFFICER JERMAINE WALKER, 28, big, trust-worthy, African American waits with two officers. As Korsak extends his hand, shakes Dante's --

KORSAK

Thanks for being the only one with the guts to stand up to Jones.

DANTE

I'm standing up for Mr. Gregory.

A.D.A. HUDSON

It will be very intimidating when you see Terrance Jones in the courtroom.

(CONTINUED)

DANTE

I'm buggin' a little -- Little T's
homies are lookin' for me.

As Jane waves Officer Walker over --

JANE

It'll be all right. They're not
going to find you. This is Officer
Jermaine Walker. He's gonna stay
outside your hotel room all night.

OFFICER WALKER

How you doin'? I'll make sure
nothing happens.

(to Jane)

You have my word.

JANE

See you tomorrow. Hey -- order
yourself a steak.

A.D.A. HUDSON

No. Don't.

(low, to Jane)

I'm concerned about promise, reward
and inducement. The defense
attorney could go after us if we
give him anything.

JANE

I think it's okay: he's not risking
his life for a free meal. And we
can't lock him up in a hotel room
without food.

A.D.A. HUDSON

Okay. Tell him to keep it modest.

JANE

Get whatever you want to eat, but
don't order movies, you got that?
See you in the morning.

Dante smiles and walks away with Officer Walker. Jane and
Korsak watch Hudson confer with them.

KORSAK

Valerie Hudson is a great
prosecutor.

JANE

I know. She's the best there is.

(CONTINUED)

KORSAK

But?

JANE

Wish she'd lighten up a little.

KORSAK

She's not that kind of prosecutor.
That's why she never loses.

4 INT. BPD - HOMICIDE SQUAD ROOM - MINUTES LATER 4

DET. BARRY FROST works at his desk as Jane and Korsak enter.

A CLEAR BOARD is up with CRIME SCENE photos of Elmore Gregory, CLOSE UPS of the .45 Cal murder weapon, BLOW UPS of Jones' fingerprints on the gun next to his PRINT CARD, a list of people to interview, a scribbled TO DO list with names crossed off, etc. COMMANDER SEAN CAVANAUGH pokes his head in.

CAVANAUGH

How'd your witness do? You get him prepped?

JANE

I think so, sir.

CAVANAUGH

Good. Letter perfect. Keep it up.
We all want this guy.

Cavanaugh heads out.

KORSAK

I've been waiting for this day for
a long time.

Korsak slaps a big file on his desk, refers to crime scene photos of different victims.

KORSAK (CONT'D)

Little T is behind at least 15
murders. Remember when we almost
had him for that grandmother and 8-
year-old kid?

JANE

(to Frost)

Witness "disappeared" after Jones
was charged. Since then, nobody
would come forward. Until Dante
stepped up.

A CLEAR suitbag hangs over the back of Korsak's chair. He
carefully moves it.

(CONTINUED)

FROST

So how *does* a white female cop get the confidence of a black kid from the 'hood?

JANE

I got mad skills.

Frost smiles. Jane moves to the Clear Board, stares at the photos of the murder weapon and the prints.

JANE (CONT'D)

But Korsak got us the weapon with his prints.

KORSAK

No big deal.

JANE

Yes it was. You came up with a C.I. who told you the gun was still in Little T's car.

KORSAK

We caught a few breaks in this one.

As Korsak lifts two ties to show Jane -- a sickly lavender color, the other bold yellow and black checks.

KORSAK (CONT'D)

Gotta look professional on the stand. Which one?

Frost gets up, moves in for a closer look.

FROST

What's that music I'm hearing?

KORSAK

What music?

FROST

Oh, it's your ties, singing Disco songs.

Korsak blushes, jams the ties in his top desk drawer.

KORSAK

Okay, Armani. What would you wear?

Frost picks up the suit, looks at it. Looks around the desk --

FROST

Where's the other one?

(CONTINUED)

KORSAK
The "other" one?

FROST
This is a two-for-one from the
Gentleman's Warehouse, right?

Frost laughs as he puts the suit back.

JANE
(sotto, hiding a smile)
Go. Away. Please?

Frost shrugs, crosses back to his desk.

KORSAK
He's right. I got no sense of
style.

JANE
He's just messing with you.
(picks up a tie)
Go with this one. Looks great with
your eyes.

He smiles at her, reassured.

INT. MAURA'S HOUSE - GREAT ROOM - NIGHT 1

ANGELA watches THE O'REILLY FACTOR with BILL O'REILLY on TV
with the SOUND TURNED OFF as DR. MAURA ISLES comes
downstairs. She's talking to someone.

MAURA
You're taking forever. Come on.

REVEAL: Bass the tortoise, SLOWLY moving toward the kitchen.
Maura scoots past him. The floor is covered with plastic
mats, PILED with tortoise delicacies.

MAURA (CONT'D)
You haven't touched your Mulberry
leaves or the wheatgrass.

As she moves from mat to mat, dismayed and checking --

MAURA (CONT'D)
Bass, you love Opuntia cactus pads!

Angela clears her throat. Maura SCREAMS in surprise. Angela
screams, too. Just as surprised. A second or two of "ET"
screaming.

MAURA (CONT'D)
Oh-my-god, you scared me.

(CONTINUED)

ANGELA

You scared me, too. I'm so sorry. I just wanted to look at something on your plasma.

MAURA

(noticing The O'Reilly
Factor on plasma)
You're a Bill O'Reilly fan?

ANGELA

He has the most beautiful Irish blue eyes. I hope you don't mind -- the TV in the guesthouse doesn't do them justice --

MAURA

They look like contacts.

ANGELA

No!

MAURA

Yes. Paris Hilton wears them, too.

ANGELA

I didn't think you read tabloids --

MAURA

Oh, no, I read that in
Ophthalmological Monthly Journal.

Maura picks up the remote.

MAURA (CONT'D)

Why is the sound off?

ANGELA

Mr. O'Reilly is very bright but he's a little opinionated. He gets on my nerves when I listen to him --

MAURA

Neurological studies show that listening to someone you disagree with stimulates your brain --

ANGELA

I'm stimulated just watching him. Oh, turn it up! This is why I'm watching!

(CONTINUED)

BILL O'REILLY (ON TV)
*Elmore Gregory was one of the good
guys: a young father of two who
stood up to a drug dealer, and paid
with his life. Here he is on The
Factor two years ago.*

ELMORE GREGORY (ON TV)
*...so I say, get your paint rollers
and your courage, and stand up to
these drug dealers trying to
destroy our neighborhoods and our
children...*

MAURA
That's Jane's case...

ANGELA
I know! Bill O'Reilly is in town to
cover it. Isn't that exciting?

There's a KNOCK at the door and then Jane enters, carrying a
shopping bag. She immediately starts unpacking a bunch of
junk food: bag of popcorn, red licorice,

JANE
Why isn't your door locked? Hey,
Ma. Couldn't find Sour Patch Kids
so you'll have to settle for Gummy
Bears --

Jane suddenly notices the TV.

JANE (CONT'D)
Oh, no, no you don't. It's movie
night. Turn that crap off, Ma.

MAURA
Jane, O'Reilly is doing --

JANE
I said "off", Ma. You think I don't
know you're in love with B.O.?

ANGELA
Don't call him that!

JANE
Off!

As Angela turns it off --

ANGELA
Okay...Too bad since he's doing a
whole show about your case --

(CONTINUED)

As Jane lunges for the remote --

JANE
Wait, what?

ANGELA
But since you're not interested --

Jane SNAPS the TV back on. We SEE a news package: Terrance Jones getting led away in handcuffs. Elmore's body, now covered, on the street where he fell.

BILL O'REILLY (ON TV)
...and tomorrow, the trial of Terrance "Little T" Jones begins. Jones, a drug dealer with a long history of drug arrests and a vicious reputation, is a suspect in 15 murders. Boston Homicide detectives finally have him right where they want him: on trial for the murder of community activist Elmore Gregory, who was gunned down two years ago.

ELMORE GREGORY (ON TV)
We can take our streets back from drug dealers. We will make our homes safe to raise our children...

BILL O'REILLY (ON TV)
Let's hope there will finally be justice for this father of two who stood up for what's right.

Jane TURNS it off.

ANGELA
Wouldn't that be something?

JANE
Yes, it would.

INT. BPD - DIVISION 1 CAFÉ - DAY 2

Jane and Maura get coffee. Angela goes in and out of the kitchen, helping customers. STANLEY works the register.

JANE
I can't believe my mother has the hots for Bill O'Reilly. Irish blue eyes? Gag me.

MAURA

Studies show men with great earning potential are still the most desirable mate --

JANE

She's too old to mate...

Jane sees Stanley.

JANE (CONT'D)

But that means at least she won't fall for Stanley.

STANLEY

(yells at Angela)
Rizzoli, how many times I gotta tell you? The jelly donuts go here.

As he angrily moves the donuts a few inches --

ANGELA

I'm sorry, Mr. Stanley.

STANLEY

Look at this mess! You got strawberry jelly on the sprinkles!

MAURA

Stanley has obsessive-compulsive disorder. The two donuts making contact is very upsetting for him.

Jane's cell phone goes off.

JANE

(to phone)
Rizzoli... Be right there.
(to Maura)
Gang-related shooting. C'mon.

7 **EXT. FRANKLIN STREET HOUSING PROJECT - COURTYARD - DAY 2** 7

UNIFORMED OFFICERS guard the crime scene-taped perimeter. Jane and Maura push past HOMEBOYS and LOOKIE-LOOS, flash their ID's and duck under the tape as FRANKIE JR. approaches. They walk and talk to the body with him.

JANE

What do we got?

FRANKIE JR.

Victim's male, early 20s, African American.

(CONTINUED)

JANE
Gang affiliation?

FRANKIE JR.
No one's talking.

JANE
Some things never change.

As they approach the body, lying face down, Jane catches sight of a familiar pair of green Jordan's.

JANE (CONT'D)
Oh God... No.

Jane kneels, stares at the dead man's face, clearly rocked by what she's seeing.

MAURA
Jane -- who is it?

JANE
Dante...my witness..

As Jane trades an agonized look with Maura --

END OF ACT ONE

ACT TWO

8

EXT. FRANKLIN STREET HOUSING PROJECT - COURTYARD - DAY 2

8

ND DETECTIVES and UNIFORMS process the crime scene. Jane huddles with Korsak as Maura inspects Dante's body.

JANE

How'd he get here? There was a cop right outside his hotel door.

KORSAK

Frost is checking it now.

JANE

Jones ordered the hit from jail. How'd they find him? I talked him into this, Korsak...

KORSAK

You're not responsible for this.

JANE

Yeah, I am...

MAURA

He's been dead about eight hours.

JANE

So he was killed last night.

MAURA

One gunshot wound to the back of the head.

JANE

It's a close contact. Execution style.

Maura ROLLS over Dante's body.

MAURA

Jane --

Jane looks down. On Dante's chest, someone has written "SNITCH" with a Sharpie.

JANE

Snitch...

Jane looks up as A.D.A. Hudson hurries toward them.

JANE (CONT'D)

Hey --

(CONTINUED)

A.D.A. HUDSON
How did you let this happen?

JANE
Hey, none of us "let" this happen --

Maura looks up from the body.

MAURA
Rigor indicates he's been laying
here for six to eight hours.

JANE
(re: Project Lookie Loos)
And nobody bothered to call it in?
I don't see blood or brain matter.
He wasn't killed here --

A.D.A. HUDSON
I want an Internal Affairs
investigation into that officer you
chose to put on the hotel room --

JANE
That can wait. Right now, we've got
a crime scene to investigate.

Hudson's phone rings.

A.D.A. HUDSON
We're not done, Detective.

Jane looks at Hudson as she steps away to answer her phone.

JANE
She's looking to put this on us? He
was my witness, Korsak.

KORSAK
She's just upset...Wallet's still
on him.

JANE
You see his phone?

KORSAK
Not in his pockets.

JANE
I'll get a subpoena going for his
phone records. I want to see the
hotel room.

KORSAK
Go. I'll handle this.

(CONTINUED)

JANE
(re: Hudson)
Can you handle her?

KORSAK
The man with three ex-wives?

JANE
(as she leaves)
That's what I thought.

9 INT. HOTEL - DANTE'S ROOM - DAY 2 9

CSRU TECHS dust the room for evidence as Jane talks to Frost.
A devastated Officer Walker is in the b.g.

FROST
I looked at the surveillance tape.
He's the telling the truth.

JANE
How could that be? Walker never
leaves his post, and Dante doesn't
leave the room?

FROST
Front desk says no calls on the
room phone. No card key activity on
the door. Just room service.

JANE
We check the room service guy?

FROST
Clean.

Jane walks over to Walker.

JANE
What time did you last see him?

OFFICER WALKER
(upset)
He was fine -- I saw him when they
brought him dinner.

JANE
What time was it?

OFFICER WALKER
(checks log)
8:53 p.m. Look, I come from that
Project. I know what it took for
him to stand up to someone like
Little T --

(CONTINUED)

Jane senses Walker's guilt, sympathizes --

JANE
Jermaine, nobody's blaming you for
this.

Jane moves around the room, notices a barely eaten hamburger
on the room service tray.

JANE (CONT'D)
Dante barely touched his hamburger.
He was starving. He hadn't eaten
all day.

FROST
Something big must've interrupted
him.

JANE
Somebody called him on his
cellphone. He was a foster kid.
Bounced from home to home. He had
no family. So who...

FROST
Maybe a friend he trusted.

JANE
Who lured him to his death.

Frost looks around.

FROST
No signs of a struggle.

Jane walks to the open window. She turns to Walker.

JANE
Did you open the window?

OFFICER WALKER
It was hot in the room when we got
here. Dante opened it.

Jane studies the window sill. Beckons to a CSRU Tech.

JANE
Hey, can you dust the sill?

The Tech starts to dust. Jane watches.

JANE (CONT'D)
Frost, look at this --

(CONTINUED)

PRINTS appear. Jane moves her hands over the window sill to indicate how the hands were positioned.

JANE (CONT'D)
Look at the way the prints are facing. He was hanging from the window.

Frost stares out the window, looks down.

FROST
You think he climbed out? I don't know, Jane. It's two stories. That's a long drop.

JANE
You see any other way to get out of here? What the hell made him bolt?

They trade frustrated looks.

10 **EXT. FRANKLIN STREET HOUSING PROJECT - COURTYARD - DAY 2** 10

Maura has her bag. She and Hudson are walking to their cars, which are parked side by side. Dante's body is pushed passed them on a coroner's gurney by two morgue attendants.

MAURA
What does the loss of your witness do to the case?

Hudson sighs.

A.D.A. HUDSON
It's not good, but we've still got the gun with Terrance Jones's prints. And I've never lost a murder trial.

MAURA
Wow, that's very impressive.

Hudson suddenly looks at one of her wheels. She has a flat right rear tire.

A.D.A. HUDSON
Crap. I've got a flat.

Hudson looks around. There are still plenty of Lookie-Loos.

A.D.A. HUDSON (CONT'D)
Wouldn't be surprised if a gangbanger slashed my tire. Damn.

(CONTINUED)

She pulls out her phone, hunts for a number on it as Maura kneels down, instantly spots the problem.

MAURA

It wasn't slashed. You ran over a roofing nail.

A.D.A. HUDSON

Last time I called Peppy Road Service, it took them four "peppy" hours. I'll be here all day.

MAURA

I'll change it for you.

A.D.A. HUDSON

What? No.

But Maura is already grabbing running shoes from her car.

MAURA

Just need the right footwear for the job.

Maura finishes changing Hudson's tire. Hudson helps her, holding tools as Korsak approaches.

KORSAK

You sure you don't want my help?

MAURA

No thank you, Sergeant. I like to keep my skill set fresh.

KORSAK

I feel bad, letting you do it by yourself.

A.D.A. HUDSON

Don't. She's faster than Peppy.

KORSAK

Okay.

(to Maura)

It's kind of a dicey neighborhood.

You want me to wait with you?

(low, re: Hudson)

She can take care of herself.

Maura indicates all of the CSRU and Uniforms still there.

MAURA

No, thank you. I'll see you back at Headquarters.

Korsak heads out.

A.D.A. HUDSON

He really thinks we're incompetent.

MAURA

No he doesn't. He's protective.

A.D.A. HUDSON

Why is it men always think women don't know what the hell we're doing?

MAURA

Actually, there are exciting advances in brain mapping and genetic research that prove some stereotypes are true.

A.D.A. HUDSON

(sarcastic)

Really? Like men are better drivers?

MAURA

Yes. Probably due to testosterone.
(off her look)

Seems to give them an advantage in spatial ability.

(as she stands)

There. You can drive on your spare but you should get a new tire.

A.D.A. HUDSON

What's science say about the chances of a woman who can't change her own tire becoming the next D.A.?

Maura smiles.

MAURA

Excellent.

They share a moment of unspoken sisterhood.

12

INT. BPD - DIVISION 1 CAFÉ - DAY 2

12

An exhausted and rumpled Jane walks in. Maura waves her over to the counter and hands her a cup of coffee.

MAURA

You are a little more rumpled than usual.

JANE

Funny how that happens when you don't get any sleep. The prints from the window sill belong to Dante. You start the autopsy?

MAURA

Just about to.

Jane's cell goes off. She silences it.

JANE

Yuck. It's Hudson again asking me for the 400th time if I've filed a 1920 --

MAURA

I thought I'd memorized all of your cop-talk -- you know --
(mimics male voice)
"Code 10." That's lunch. "I'm off for a personal." That's if you have to do number 2 --

JANE

Stop. 1920 is the Internal Affairs complaint form --
(to her buzzing phone without answering it)
-- and I'm not filing one because Walker had nothing to do with this.

MAURA

She's very nice if you approach her in the right way.

JANE

Yeah. I thought that, too. Now I think grizzly bears are nicer.

MAURA

Ursus Horribilis. Grizzly bear. A remarkably bad-tempered creature.

Jane's phone buzzes again. She holds it up for Maura.

(CONTINUED)

JANE

Hey, it's Ursus Hudson. Again.

MAURA

More like Ursus Americanus.

(helpful)

Black bears. Rarely attack unless they've had a bad berry year. But when they do, watch out.

JANE

So Hudson had a bad berry year.

MAURA

She just wants to be the D.A. She has to be tough.

JANE

I was gonna vote for her. But if she doesn't stop calling me, forget it.

Angela spots them, heads over.

ANGELA

Did you hear the great news?

MAURA

(excited)

North Korea has a new leader?

ANGELA

Uh, no, Bill O'Reilly's having a book signing tonight.

JANE

Wow. Can't wait.

ANGELA

People are already lined up.

Angela looks over at Stanley, who is busy rearranging silverware.

ANGELA (CONT'D)

Mr. Stanley won't let me leave. Jane, maybe you could you take me later and badge me to the front of the line?

As Frankie arrives --

JANE

Get Frankie to take you.

(CONTINUED)

FRANKIE JR.

Take you where?

JANE

Yeah, payback for all the Metallica concerts he made you take him to.

ANGELA

That's right. I nearly forgot. I couldn't hear for three days after that last one.

MAURA

Noise-induced hearing loss. Exposure to noise levels over 85 decibels can cause damage.

FRANKIE JR.

I missed the beginning of this conversation. What the hell are we talking about?

JANE

Ma wants you to take her to a Bill O'Reilly book signing and badge her to the front of the line.

FRANKIE JR.

(as he walks out)

Oh. No. Have fun.

Angela cozies up to Maura.

ANGELA

How much clout does the M.E. have in this town?

Jane grabs Maura.

JANE

Wow, would you look at the time. We have so much work to do --

MAURA

I'll take you.

JANE

No, Maura.

ANGELA

You will? Bring your badge!

MAURA

Looking forward to it.

13

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

13

Jane observes as Maura does her external exam of the victim.

MAURA

The last book signing I went to was
Organ Pathology Essentials.

JANE

And you didn't invite me?

As Maura measures the entrance wound in the skull --

MAURA

Circumference of the entry wound is
.347 inches. Puts the bullet in the
.38 caliber family.

JANE

Cheap gun that one of Little T's
underlings wouldn't mind tossing.

MAURA

Can you help me get his shirt off?

Jane and Maura work the shirt off of Dante.

JANE

He wanted to be like Elmore
Gregory. Stand up to the bad guys,
make the world a better place.

Jane notices a tattoo on his right bicep: DESTINY.

JANE (CONT'D)

"Destiny."

MAURA

A predetermined course of events.

JANE

It led him here. What a waste...

Jane turns away. She takes a deep breath.

Maura notices something on the soles of Dante's shoes.

MAURA

He has peat moss on the bottom of
his shoes. I'll have the Crime Lab
analyze it.

(CONTINUED)

JANE

You don't find that in the projects
or at the hotel. Might tell us
where he was killed.

MAURA

Oh, hello. And who are you?

JANE

Maura, you are talking to a shoe.

Maura grabs tweezers and carefully picks out --

MAURA

The crushed husk of arthropod
larvae embedded in his tread.
(finds something else)
And an exoskeleton!

JANE

An arthropod AND an exoskeleton? I
can die happy.

MAURA

It's black and shiny.

JANE

So you found a cockroach. Alert the
media. They're all over the
Franklin Street Projects.

MAURA

Don't assume it's a cockroach.
There are thousands of different
arthropods.
(off her look)
Beetles. I'll consult a forensic
entomologist who should be able to
ID the species.

Jane notices the time.

JANE

Oh, crap. I've got to get to court.
(re: Dante's body)
Without my witness.

MAURA

At least you still have the murder
weapon.

JANE

We're gonna get him, Maura.

Jane takes one last look at Dante's body.

(CONTINUED)

JANE (CONT'D)
For Dante.

14 INT. COURTROOM - DAY 2 14

Jane and Korsak sit at the prosecution table with Hudson. JUDGE MARTIN, 50s, presides. Slick Defense Attorney AARON WOOSTER, 41, and Little T, now 33, tries to conceal his bad self in a presentable suit at the defendant's table. Wooster stands, mid-argument.

WOOSTER
Your honor, the defense requests a motion to dismiss.

JANE KORSAK
(low) (low)
What? He can't do that!

A.D.A. HUDSON
(up on her feet)
On what grounds, Your Honor?

WOOSTER
The prosecution can no longer produce their witness.

Jane glares at Little T, who meets her gaze with a surly grin.

JANE
Because your client killed him.

A.D.A. HUDSON
Ssssh!

JUDGE MARTIN
Mr. Wooster has a good point, Counselor. Your witness is dead.

A.D.A. HUDSON
We plan to present the murder weapon with the defendant's prints on it, Your Honor.

WOOSTER
Fruit of the poisonous tree. Motion to suppress.

Jane and Korsak turn to each other.

JANE
He can't do that!

(CONTINUED)

A.D.A. HUDSON

That's ridiculous. That weapon was lawfully seized by virtue of a search warrant, Your Honor.

WOOSTER

The defense can show that warrant was issued based upon a false statement by Sergeant Detective Korsak.

JANE

What?

JUDGE MARTIN

That's enough, Detective. Please explain, Mr. Wooster.

A.D.A. HUDSON

Sgt. Korsak stated he got the information from a person known to the Commonwealth. He'll be able to produce his Confidential Informant for this court.

Martin addresses Korsak, who stands up.

JUDGE MARTIN

Are you prepared to produce your informant?

Jane waits expectantly for Korsak to say he will. Instead --

KORSAK

No, Your Honor.

Jane puts her hand over her mouth to keep from audibly gasping.

JUDGE MARTIN

You have two days to think this over, Sergeant. Produce your informant or this case is dismissed.

(as Martin bangs gavel)

Court is adjourned.

As the judge exits, Jane sees Wooster give Little T a Bro hug. They both smile at Jane and Korsak. Hudson packs her briefcase, then turns to Korsak.

A.D.A. HUDSON

You better produce your C.I. or that smug asshole will walk.

(CONTINUED)

She heads out as Jane turns to Korsak --

JANE

Let's go find your C.I.

KORSAK

I can't, Jane.

OFF Jane, incredulous.

END OF ACT TWO

ACT THREE

15

INT. BPD - HOMICIDE SQUAD ROOM - DAY 2

15

Frost works at his desk, watches as Jane helps Korsak pour over old files.

KORSAK

I have no idea where he is. I haven't talked to him since we investigated Gregory's murder.

JANE

You'll find him.

KORSAK

He lived off the grid. I don't even think I had a phone number for him.

He grabs his jacket.

KORSAK (CONT'D)

Gonna hit the street. It's the only chance I have of finding him.

JANE

You want company?

KORSAK

No. Stay and work Dante's murder.

Korsak exits. Frost stares at Jane.

JANE

What?

Frost raises an eyebrow.

JANE (CONT'D)

No. Uh-uh. He did not make up an informant.

FROST

Didn't say that.

JANE

Didn't have to. Your raised eyebrow said it for you.

FROST

Don't tell me it hasn't crossed your mind.

(CONTINUED)

JANE

Korsak was my partner, no way he'd bend the rules.

FROST

Even for a dirtbag like Jones? Korsak's been after him since he came up to Homicide. He finally gets a chance to put him away. Would you blame him for breaking the rules?

Jane stares at Frost, it makes her sick to consider this.

JANE

No. Neither would you. But the justice system would.
(she gets up, starts out)
I'm gonna go see what Maura has.

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

Maura is engrossed in her autopsy, examining Dante's stomach contents, as Frankie observes. Jane enters.

JANE

How's it going?

MAURA

I'm teaching Frankie about post-mortem interval based on stomach contents.

Frankie looks over at Jane. Studies her a beat. Then --

FRANKIE JR.

Everybody's talking about it.

JANE

His stomach contents?

FRANKIE JR.

I'd do it too -- fabricate a C.I. to take down Little T --

JANE

Hey, Korsak didn't make his informant up, and if you ever want to work Homicide, don't let anybody hear you talk like that.

FRANKIE JR.

Okay, okay...Sorry...

Maura picks at bits of food in a specimen bowl.

(CONTINUED)

MAURA

Bad news: undigested ground beef. I can't tell what grade it is.

JANE

I have to sit down -- that's terrible news.

FRANKIE JR.

It is?

JANE

No. That's just Maura News.

MAURA

Good news: undigested iceberg lettuce.

JANE

Yippee. Can you tell which market it came from?

MAURA

I'm ignoring you...sesame seeds and white bread, all undigested...

JANE

Dante's food wasn't digested? Okay, that is interesting...

FRANKIE JR.

Why?

MAURA

Hamburger typically takes two hours to digest.

FRANKIE JR.

Means he died less than two hours after he ate?

JANE

Very good.

As she takes a scraping from Dante's tongue --

MAURA

A thin, white coating on his tongue. Could be oral thrush.

Maura sniffs, offers Jane a whiff of the scraping.

JANE

Fabulous find, but no thank you.

(CONTINUED)

FRANKIE JR.

(smells)

Huh. It's minty.

JANE

Since when is oral thrush minty?

MAURA

It isn't. I suspect this may turn out to be residue from a breath mint.

JANE

Wait -- we didn't find breath mints in Dante's belongings... What's that say, Frankie?

FRANKIE JR.

He had bad breath?

JANE

Think. Dante hadn't eaten all day, didn't finish his burger, but he pops a breath mint right before he's murdered?

FRANKIE JR.

So, question is, who gave it to him?

JANE

Yes, and where was he that he felt comfortable enough to suck on a mint?

Frost has photos of Dante up on the BRIC screens. Frankie observes, as Jane and Frost unpack what they know --

FRANKIE JR.

Maybe he was meeting a chick.

JANE

A chick?

FROST

He might be right. What else or who else could've lured him out of the safety of that hotel room?

JANE

Well...he had no family, no girlfriend...nobody in his life Jones could intimidate...

FRANKIE JR.
Jones' crew used a girl.

JANE
Genius, Frankie. How do we solve
any murders without you?

FRANKIE JR.
Are you this rude to all your
colleagues?

Jane notices Korsak walk by on his way to the Squad Room.

JANE
(upbeat, calling)
Hey, Korsak. Any luck?

Korsak walks to his desk, head down.

KORSAK
...Still working on it.

Frost exchanges a quick glance with Jane. Frost's computer
DINGS with an incoming e-mail.

FROST
Got Dante's cell phone records.

Frost projects the phone records on a MONITOR.

FROST (CONT'D)
Looks like the last incoming call
was at 8:55.

JANE
Two minutes after room service
dropped his burger.

FROST
Uh-oh...it's from a burn phone.

FRANKIE JR.
Can't you trace it?

JANE
No. They're all the rage with the
gangbangers. Any other calls? Wait,
what's that incoming call at 8:30?

Frost HIGHLIGHTS the number and starts a trace. He continues
to scroll through more of Dante's phone records.

JANE (CONT'D)
There it is again...and again...He
called it a lot.

(CONTINUED)

FROST

It comes back to Relita Washington.
Address is the Franklin Street
Projects.

As Frost pulls up her DMV photo --

FRANKIE JR.

Gee, that sure looks like a chick.
I'm waiting for an apology.

JANE

Have a seat. You'll be waiting a
long time.

FRANKIE JR.

Again with the rude remarks.

Frost stares at Relita's DMV photo.

FROST

That's someone I'd pop a breath
mint for.

JANE

You think Dante jumped from his
hotel room to go see her?

FROST

Maybe.

Jane and Frost knock on the door to an apartment. RELITA
WASHINGTON, 20, answers. A one-year-old BABY plays in a crib
in the living room behind her. Jane badges her.

JANE

Relita?

RELITA

Yes?

JANE

Detective Rizzoli. This is
Detective Frost. Do you know Dante
Moore?

Relita is clearly afraid -- and not very convincing.

RELITA

Who? I don't know who you're
talking about.

Jane looks over, catches sight of letters embroidered on the baby's blanket: "Destiny."

JANE

...Maybe Destiny does. I think we
need to talk, Relita.

END OF ACT THREE

ACT FOUR

19 **INT. FRANKLIN STREET HOUSING PROJECT - RELITA'S APT. - DAY 219**

Jane and Frost question a crying Relita, who now holds Destiny.

RELITA

We kept it a secret. We had to.
Dante was too afraid Little T would
find out.

JANE

He was a good guy, Dante.

RELITA

He loved our baby so much. That's
why he was testifying. Said he
didn't want his daughter growing up
in a world ruled by fear, you know?

Jane nods, this is heart-breaking for her.

JANE

When was the last time you talked
to Dante?

RELITA

Yesterday after he got to the
hotel. He said he was scared, but
there was a cop on the door who was
watching him.

FROST

Were you supposed to meet him last
night?

RELITA

No. No way. He wasn't moving from
that hotel room. He was too afraid
Little T's boys'd be looking for
him. He wasn't going nowhere,
especially near the projects.

JANE

Do you have any idea who he might
have talked to, who might've
convinced him to leave?

RELITA

The only one he really trusted was
you.

(CONTINUED)

JANE

I wish he'd trusted me enough to
tell me about you and Destiny.

RELITA

Why? Maybe we'd be dead, then, too.

Jane and Frost trade a look. Relita catches it, feels bad for
what she just said.

RELITA (CONT'D)

Nobody could protect him from
Little T.

JANE

We're gonna get him. We will.

RELITA

...Little T's gonna be free, like
he always is...

JANE

No he's not, Relita. We won't let
that happen. I won't let that
happen.

Off Jane, more determined than ever to bring this bastard
down --

A line of FANS all clutching copies of PINHEADS AND PATRIOTS
or BOLD, FRESH wait expectantly. Angela holds PINHEADS AND
PATRIOTS and A BOLD, FRESH PIECE OF HUMANITY as she finishes
counting the people in line. She looks worried.

ANGELA

A hundred and four...Oh, no. What
if we don't get in?

MAURA

We'll get in.

ANGELA

It is such a prestigious thing --
to be THE Chief Medical Examiner of
the Commonwealth of Massachusetts.

MAURA

Thank you.

ANGELA

Can I see your badge?

Maura fishes it out of her purse.

ANGELA (CONT'D)

Wow...This would definitely mean an autograph from Mr. O'Reilly. All you'd need to do is --

As Angela waves it around hopefully and Maura snatches it back --

MAURA

What? No.

Angela sags. Gets in the line. The WOMAN in front of her turns around.

WOMAN IN LINE

I heard he's only gonna sign 50.

ANGELA

What? Oh no...

Angela looks like she is about to burst into tears. Maura sighs, digs around in her purse and pulls out her badge.

MAURA

C'mon.

21

INT. BOOKSTORE - DIFFERENT PLACE IN THE LINE - MOMENTS LATER21

BILL O'REILLY is signing his books at a table as Maura shows her badge to a bookstore employee who is making sure no one cuts the line.

MAURA

(flashing badge)
Commonwealth business.
(re: Angela, who is at her heels)
This is my...uh...co-worker.

The bookstore employee steps aside to let them go to the front of the line.

ANGELA

I can't believe it...It's him!

MAN IN LINE

Hey, you Pinheads! You can't cut!

ANGELA

We're Patriots -- on official business, Mister --

Maura grabs her, pushes her up to the table. Takes both books out of Angela's hands and gives them to O'Reilly because Angela is now too overcome to speak.

(CONTINUED)

BILL O'REILLY

What's your name?

ANGELA

Uhh...

MAURA

Her adrenal glands are over-producing adrenaline.

(off his surprised look)

Dilates your blood vessels. Makes it hard to talk.

BILL O'REILLY

Fascinating. What's her name?

MAURA

Angela. Angela Rizzoli.

Bill's daughter, MADELINE O'REILLY, appears with more books for him to sign. Angela lights up as Bill smiles at his daughter and takes the books from her.

BILL O'REILLY

Thanks, Madeline.

ANGELA

Is this beautiful girl your daughter?

BILL O'REILLY

Yes. This is Madeline.

ANGELA

I have a daughter. Her name is Jane.

BILL O'REILLY

Detective Jane Rizzoli?

ANGELA

Of course -- you know her -- you're covering her case.

BILL O'REILLY

I'd love to get your daughter on The Factor.

ANGELA

I'm sure she'd love to be your guest. Let me give you her cellphone number.

MAURA

Angela --

(CONTINUED)

21

CONTINUED: (2)

21

ANGELA

It's 6-1-7-

MAURA

Uh-oh...

5-5-5...

ANGELA

22

INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 2

22

Jane and Frost come in after talking to Relita.

JANE

Here's what doesn't make sense:
Dante tells Relita he's staying
put.

FROST

Then he gets a call from a burn
phone, and he jumps out the window.

Jane's phone rings. She answers.

JANE

(to phone)
Rizzoli...okay, very funny.

She hangs up.

FROST

Who was that?

JANE

Said he was Bill O'Reilly.

Her phone rings again.

JANE (CONT'D)

Oh for the love of Pete --
(to phone)
Stop calling, or I'll arrest you
for harassing a police officer.

She hangs up. Her attention is pulled by RAISED VOICES.

JANE (CONT'D)

That sounds like Korsak.

23

INT. BPD - HOMICIDE CONFERENCE ROOM - MINUTES LATER

23

Jane enters to find Cavanaugh with Korsak and Hudson, who've
all been arguing. Korsak is mad.

KORSAK

Okay, read my lips: I don't know
where my C.I. is. That clear enough
for you?

(CONTINUED)

CAVANAUGH

Hey, show a little respect,
Sergeant. Ms. Hudson is doing her
job, which is more than I can say
for you.

A.D.A. HUDSON

The judge has ordered you to
present the informant. I want his
name. And I want it now.

Cavanaugh is going through his files as Jane looks to Korsak.

JANE

(low)

You gotta give her the name, even
if you don't know where he is.

KORSAK

No. All the Judge said is to bring
him to court, and I can't. We call
it a "confidential" informant for a
reason.

Cavanaugh looks through the last of Korsak's files.

CAVANAUGH

Where's your paperwork on this
C.I.?

Korsak doesn't answer him. Hudson turns on him.

A.D.A. HUDSON

Oh my God. You did make him up,
didn't you? It's not the judge you
have to worry about now, Sergeant.
It's me. I'll see you go to prison
for this.

She exits.

CAVANAUGH

Give me the name or give me your
badge, Vince.

Jane looks to Korsak, a silent plea in her eyes. He pulls out
his badge, SLAPS it on the table and walks out.

OFF Jane, shocked as she watches him leave.

24

INT. DIRTY ROBBER - NIGHT 2

24

Korsak sits at the bar. He knocks back a shot of bourbon.
The O'Reilly Factor is on as Jane enters. He doesn't see her.

BILL O'REILLY (ON TV)
Boston Homicide detectives unlocked
the jail door and let a drug
dealing murderer back out onto the
street. And that's an outrage.

JANE
Oh, my God...

BILL O'REILLY (ON TV)
And it makes me wonder, are they
corrupt, too? They get their young
witness, Dante Moore, murdered
while in their custody. But that's
not all. Sources now tell me
Sergeant Detective Vince Korsak,
lead investigator on this case,
even fabricated a confidential
informant. And now it looks like
not just their case is gone.
Respect for the entire Boston
police department is gone, too.

JANE
(to bartender)
Please turn it off.

He does. Jane sits next to Korsak.

KORSAK
I want to be alone.

JANE
Too bad.

Korsak waves his hand for another drink. The bartender shakes
his head, but obliges.

JANE (CONT'D)
I know how long you've wanted
Little T. We all have.

KORSAK
Everything O'Reilly said about me
is true. It just isn't the truth.

Jane stares at Korsak. What is he saying between the lines?

JANE
Korsak, what do you mean?

(CONTINUED)

KORSAK

Nothing.

JANE

I've known you a long time...you're holding something back. You know where your C.I. is, don't you?

Korsak looks away from her.

JANE (CONT'D)

You've known all along. You can't go down for this, Vince.

KORSAK

We've already lost one witness. I can't guarantee his safety.

JANE

Think about the safety of all the Dante's and all the Elmore Gregory's out there. Fifteen murders Little T is probably responsible for. Fifteen. Tell me your C.I.'s name, Vince. Please.

He stares off into space for a beat, considering.

KORSAK

I can't.

JANE

(stands)
C'mon, I'll drive you home.

KORSAK

Leave me alone, Jane.

He means it. OFF Jane, helpless to comfort him.

END OF ACT FOUR

ACT FIVE

25

INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 2

25

Jane is at Korsak's desk, his files spread out. She's going through them, looking for any clues as Frost enters.

FROST

What're you doing?

JANE

He's not going down for this. Not on my watch.

Frost hesitates. Then gets up to help her look.

FROST

Korsak's too careful. Even if the C.I. exists, you said yourself Cavanaugh couldn't find a name in his files.

JANE

Here's what we know: the informant is listed as "a person known to the Commonwealth." That means the informant isn't a criminal.

FROST

So his C.I. didn't give up the location of the gun in exchange for a reduced sentence. That leaves money, payback or --

JANE

Somebody doing a good deed.

FROST

To go up against Little T and tell a cop where the murder weapon is? That's a hell of a good deed.

Frost pours through a file.

FROST (CONT'D)

He interviewed hundreds of people.

JANE

Right. Exclude any name you find with an address or a follow-up interview.

FROST

Not following you.

(CONTINUED)

25

CONTINUED:

25

JANE

Korsak's protecting this informant.
That means, the *only* thing we're
going to find is a name, all by
itself. That'll be the give-away.

FROST

And that's the name of the
informant. You do have mad skills,
girl.

Jane smiles.

TIME CUT TO:

26

INT. BPD - HOMICIDE SQUAD ROOM - HOURS LATER

26

Jane and Frost have been going through files for hours. He's
rubbing his eyes with fatigue. She sits at Korsak's desk.
She suddenly SPRINGS up.

JANE

I found it! Frost, I've got a name.

As she walks it over to him to show him --

FROST

You sure?
(looks)
Damn, I think you're right.

Jane grabs her jacket and keys.

FROST (CONT'D)

Where you going?

JANE

To convince our C.I. to do the
right thing.

FROST

Not without backup.

27

INT. FRANKLIN STREET HOUSING PROJECT - STAIRWELL - NIGHT 2 27

Jane and Frost climb the stairs. Both have their guns out.
The stairs are barely lit. We HEAR sounds from all over the
projects.

FROST

Little T's already back in charge
here.

JANE

Because the elevators are out...

(CONTINUED)

FROST
He's saying this is his turf.

They ROUND a corner, right into a GUY, 20s, pants low. He
BLOCKS Jane. He doesn't see Frost behind her.

GUY
Yo' sista 5-0. Watcha comin' up
here to be my shortie?

Frost steps in front of her protectively.

FROST
Step away, you punk ass bitch.

The guy slides to the side to let them pass.

JANE
"Bitch" was a nice touch.

Frost smiles.

28 **INT. RELITA'S APARTMENT - HALLWAY OUTSIDE / LIVING ROOM - 28**
NIGHT 2

Jane KNOCKS.

FROST
Never tell Korsak, but I've always
admired the guy.

JANE
Because he'd rather lose everything
he's worked for than take a chance
that someone will hurt his C.I.

We are shocked by the face that opens the door: it's Relita.

FROST
Yeah...

JANE
Hi, Relita. Can we come in?

OFF Jane, trading a look with a frightened Relita.

END OF ACT FIVE

ACT SIX

29 **EXT. BOSTON ESTABLISHING SHOTS - NIGHT 2 / DAY 3** 29

30 **INT. JANE'S APARTMENT - LIVING ROOM - DAY 3** 30

Jane opens the door to find Korsak there, mighty hung over.

KORSAK

My head feels like an anvil fell on
it. This better be good.

JANE

It is.

Jane steps aside so he can see who is sitting at her couch:
it's Relita, holding her baby, Destiny.

KORSAK

What the hell...

JANE

Your confidential informant doesn't
look like much of a "he," Korsak.

RELITA

Hi, Sergeant.

KORSAK

You don't have to do this, Relita.

JANE

Relita understands Dante sacrificed
his life so his daughter didn't
have to grow up around the violence
that he did.

RELITA

Detective Rizzoli told me what you
were willing to do. I have to do
this -- for you, for Dante. But
mostly for Destiny.

Korsak eyes well. He forces himself not to get emotional.

KORSAK

Thank you.

RELITA

Thank Detective Rizzoli. I wouldn't
have come forward without her.

Jane grabs her keys.

(CONTINUED)

JANE

I have to grab files at work. I have uniforms outside my apartment. They'll take you to court.

KORSAK

I'll see you there, Jane. Did you tell Hudson?

As she exits --

JANE

No. I saved that for you.

INT. BPD - DIVISION 1 CAFÉ - DAY 3

Jane is getting coffee as Maura comes in behind her. It's early. Not too many people in the cafe. Just a few uniforms and detectives. Stanley is there.

JANE

Hello, Stanley.

STANLEY

Hello, Rizzoli.

MAURA

That's nice. You two have become friends?

Jane sets her coffee down.

JANE

Watch this --

She takes the top off of a catsup bottle, puts it ON TOP of a napkin dispenser.

JANE (CONT'D)

The catsup top is now making contact with the napkin dispenser.

Stanley runs over.

STANLEY

What are you doing? Don't do that.

Jane SMILES and starts to walk away as Stanley puts the top back on.

BILL O'REILLY (O.S.)

Detective Rizzoli?

Jane whirls around to see O'Reilly, in the flesh.

BILL O'REILLY (CONT'D)

You hung up on me.

JANE

I did? That was really you?

BILL O'REILLY

It was. Both times.

As Angela emerges from the kitchen --

JANE

How'd you get my number?

ANGELA

Uh-oh...

BILL O'REILLY

I'd like you to come on The Factor,
talk about this case.

JANE

(to O'Reilly)

I have nothing to say to you.

(to Angela)

You, either.

ANGELA

Can I get you some coffee, Mr.
O'Reilly?

BILL O'REILLY

Thanks... Detective, there's no job
I respect more than the job police
officers do.

JANE

Oh, yeah. I noticed when you did a
hatchet job on my partner.

BILL O'REILLY

If we got something wrong, come on
the show and set the record
straight.

MAURA

I don't think you should, Jane.

(to O'Reilly)

You can be a very mean man. You
weren't very nice to Barney Frank.
Although, I thought it was rude
when he called you, "boor-ish."

BILL O'REILLY

I appreciate that.

(CONTINUED)

Maura's phone rings. As she steps away --

MAURA

Excuse me, this is urgent. It's about arthropods.

BILL O'REILLY

I see...

(turns to Jane)

You know, my grandfather, John O'Reilly, was a cop for NYPD. I have his billy club.

JANE

Keep it away from your detractors.

MAURA

Jane, I've got something important to show you.

JANE

Excuse me. I've got a few murders to solve.

BILL O'REILLY

Elmore Gregory was a great man. Nobody wants Terrance Jones to go free for his murder. Come on my show. Maybe someone will come forward. It might help.

JANE

No thanks.

As Jane walks away, Maura stops.

MAURA

I'm sorry I called you mean. You're not nearly as awful in person.

BILL O'REILLY

Thank you.

As Maura and Jane move away, O'Reilly takes a cup of coffee from Angela.

ANGELA

Here's your coffee. You know, I'm getting a divorce.

JANE

She did not just say that...

32

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

32

Jane observes as Maura shows her the big find through a microscope.

MAURA

The foremost expert in forensic entomology identified the larva on Dante's shoe.

Jane looks at it through the microscope.

JANE

What am I looking at?

MAURA

The Asian Longhorn Beetle. Do you realize what a big break this is?

JANE

No. But I haven't spent my life playing with bug larvae.

Maura quickly calls up a map of Boston on the computer.

MAURA

There's been a recent infestation of the Asian Longhorn.

JANE

Tell me they're not marching to my apartment.

MAURA

They're only found in this one area -- Loyalist Park.

JANE

Wait, are you saying Dante may have been killed in that park?

MAURA

Oh, no. I'm only able to say conclusively that Dante's *shoes* were in Loyalist Park the night he was murdered.

JANE

Okay, then. I'd better go check.

33

EXT. WOODED AREA - DAY 3

33

Jane and Maura are there with CSRU as they comb the woods for evidence.

Frost is nearby, looking carefully at a dirt road. One of the CSRU POINTS DOWN at dirt. They look: blood and brain tissue.

JANE

Even you have to admit that looks like blood.

MAURA

It is a reddish-brownish substance, consistent with blood.

JANE

Big concession. Thanks. What about this brain matter?

MAURA

It appears to be human tissue.

JANE

I think we just found the site where the killer shot Dante in the back of the head.

Frost calls out to her.

FROST

Jane, I found fresh tire tracks.

JANE

Can you make a cast of the tire impressions?

FROST

Copy that. I'll get CSRU on it.

34

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

34

Maura studies the plaster impression of the tire tread with Jane.

MAURA

Jane...it's a right rear tire.

JANE

Huh...

MAURA

And this impression -- I think it's from a roofing nail.

(CONTINUED)

34

CONTINUED:

34

JANE

You have a funny look on your face.

MAURA

I feel a little sick. I recognize
this tire tread.

OFF Jane, very curious.

35

INT. JANE'S APARTMENT - LIVING ROOM - DAY 3

35

Korsak lowers his newspaper to answer a knock at the door.
He opens it to find Hudson, carrying her briefcase and
popping a breath mint.

A.D.A. HUDSON

Where's Ms. Washington? I don't
have much time to prep her --

As Hudson talks, Jane silently opens the front door behind
her, steps inside her own apartment.

JANE

You didn't change your spare tire.

Hudson turns, sees Jane.

A.D.A. HUDSON

I've been a little busy.

Jane moves to the window, looks out. Smiles.

JANE

Hey, isn't that your car,
Counselor?

Below, CSRU TECHS dust the inside of Hudson's car. One has
pulled the flat tire from the trunk.

A.D.A. HUDSON

What are they doing? Why are they
in my car?

JANE

Your flat tire. We found that very
same tire tread where Dante was
murdered. Like finding a
fingerprint. Hey, look --

ANGLE: the street below as a CSRU tech holds up a .38
revolver to show Jane.

JANE (CONT'D)

I'd say it's a .38 revolver,
wouldn't you, Korsak?

(CONTINUED)

KORSAK

Yeah. .38. Stupid to leave it in
your car. You learn that from
Little T?

Hudson knows she has to do something radical to save herself.
They've got her. Ever the lawyer, she comes up with it --

A.D.A. HUDSON

I'll testify against Terrance
Jones. He's the one who set this
all up. That's who you want --

JANE

What'd you say to Dante on the burn
phone to get him to jump two
stories?

A.D.A. HUDSON

I told him...I told him the cop
outside his door was dirty. I drove
him to the woods.

JANE

And you shot him.

A.D.A. HUDSON

Please. I'll give you Little T. You
won't ever get him without me --

JANE

I looked through all your case
files. You've never lost one.
Nobody's that good, Counselor.

KORSAK

Unless they have Terrance Jones in
their pocket. He gave you what you
needed for every win: evidence,
witnesses, anybody you needed to
"disappear."

JANE

All you had to do was bag any case
against him. Put your hands behind
your back. You're under arrest for
the murder of Dante Moore.

A.D.A. HUDSON

But we have a deal --

KORSAK

There's not going to be any deal.

(CONTINUED)

A.D.A. HUDSON
You can't bring him down unless I
testify --

Relita emerges from Jane's bedroom with her baby.

KORSAK
We don't need you. We have my C.I.

A.D.A. HUDSON
I want a lawyer.

As Jane cuffs her --

JANE
I hope you know someone who's
better at it than you are.

OFF Jane and Korsak, trading a look.

Jane is at the bar with Maura and Korsak. Jane has a beer.
Maura has wine. Korsak sips coffee. Angela is getting a glass
of wine in the b.g.

JANE
You sure you don't want a little
hair of the dog?

KORSAK
My head is still pounding.

The bartender turns on the TV. It's the middle of The
O'Reilly Factor.

BILL O'REILLY (ON TV)
...and so tonight we celebrate
Boston's finest, two homicide
detectives who did the right
thing...

MAURA
He's really very nice.

Video of Korsak and Jane plays on the TV. Angela shrieks.

ANGELA
That's my daughter! Everybody, see?
That's my daughter, Jane.

JANE
O'Reilly's not that bad...My
mother, on the other hand...

KORSAK

Don't tell me you like him.

MAURA

I'm telling your mother.

Angela joins them.

ANGELA

Tell me what?

JANE

Hey, you get your badge back,
Korsak?

He holds it up for her.

KORSAK

Yeah.

MAURA

Mrs. Rizzoli likes badges.

Jane kicks her.

MAURA

Ow!

KORSAK

She does?

ANGELA

Oh, yes, don't you call them,
"Badge Bunnies"?

Korsak reddens, embarrassed.

JANE

Oh my God, you did not just say
that.

(to Maura)

Thank you, Maura. Thank you very
much.

MAURA

What? What'd I do? I think you
bruised my extensor hallicis
longus.

JANE

Good.

FADE TO BLACK.

END OF EPISODE