

rizzoli & isles

“He Ain’t Heavy, He’s My Brother”

Episode 212

#2M5612

Written By

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Directed By

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PRODUCTION DRAFT
July 26th, 2011

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RIZZOLI & ISLES

212 “He Ain’t Heavy, He’s My Brother”

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
Tommy Rizzoli.....	TBD
Paul Lanford.....	TBD
Joseph Polk.....	TBD
Stevie Dunn.....	TBD
Carl Parker.....	TBD
FBI Special Agent Anna Farrell.....	TBD
Nancy Lanford.....	TBD
Miss Lilly	TBD
Phoebe Polk.....	TBD
FBI Agent.....	TBD
SWAT Commander (VO).....	TBD

RIZZOLI & ISLES

212 "He Ain't Heavy, He's My Brother"

SET LIST

INTERIORS

SINGLE CAR GARAGE

VAN

MAURA'S HOUSE
GREAT ROOM

BANK

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
HALLWAY
CRIME LAB

BPD
BRIC
INTERVIEW ROOM
HALLWAY OUTSIDE INTERVIEW ROOM
PARKING GARAGE
HOMICIDE SQUAD ROOM

PARK REC ROOM

RICKY'S NIGHTCLUB
BACK HALLWAY
BACK ROOM

JOSEPH POLK'S APARTMENT

FBI OFFICES
OBSERVATION ROOM
INTERROGATION ROOM

FIRST ATLANTIC BANK

JANE'S APARTMENT

EXTERIORS

BANK
FRONT DOORS

CHARLESTOWN STREET

RICKY'S NIGHTCLUB
BACK ALLEY

DORCHESTER STREET

FIRST ATLANTIC BANK
PARKING LOT

RIZZOLI & ISLES 212 “He Ain’t Heavy, He’s My Brother”

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-2	N1
3-15	D2
16-20	N2
21-37	D3
38	N4

ACT ONE

1 **INT. SINGLE CAR GARAGE / INT. VAN - NIGHT 1** 1

Enclosed and dimly lit. White utility van is parked inside.

Its back doors are open. A FIGURE hands three large black duffel bags to another FIGURE inside.

CLOSE ON BAG as HANDS unzip to REVEAL: GLOCK-23, an AR-15. On top of that, HANDS place a pair of workman's coveralls, THREE fishermen caps and finally, THREE OLD MEN MASKS.

2 **INT. MAURA'S HOUSE - GREAT ROOM - NIGHT 1** 2

DET. JANE RIZZOLI, DR. MAURA ISLES, ANGELA, FRANKIE JR. and TOMMY RIZZOLI are finishing up a big meal.

JANE

That was an amazing farewell dinner, Maura.

MAURA

I had some help from the guest of honor.

She gestures toward Tommy.

MAURA (CONT'D)

He's a remarkable Sous Chef.

TOMMY

Didn't even know what that was 'til this afternoon.

ANGELA

Well, you were born to whip up a great meal, Tommy. The vegetables were so delicious!

FRANKIE JR.

Ma, he sliced a celery stalk.

TOMMY

Hey, I cut up the broccoli, too.

JANE

So when do we get to see this fabulous apartment of yours?

TOMMY

Soon as I have the cash to get the lights turned on.

(CONTINUED)

MAURA

I told you I don't mind co-signing -

JANE

FRANKIE JR.

No.

No.

TOMMY

(quiet and with dignity)

NO.

Jane and Frankie exchange a guilty look. That was a little harsh.

JANE

(making amends)

If you need any help moving your stuff --

TOMMY

Moved it today. A buddy of mine helped me. Just had one truckload. Hey, I found a nice mattress for twenty-five bucks on Craigslist.

JANE

Wow...great deal...

Maura struggles not to make a face. Looks at Jane.

MAURA

Was it...used?

JANE

(low)

Either that or it was this --
(holding forefinger and thumb an inch apart)
--big.

Angela stands and throws her arms around Tommy.

ANGELA

(hugs him)

Look at him. My baby's out of the nest again, and this time, he's on the straight and narrow.

FRANKIE JR.

(under his breath)

Your "baby" is 32...

Jane rises, determined to end dinner before it goes south.

(CONTINUED)

JANE

(fake yawn)

Gosh, I'm exhausted. Okay, well,
c'mon, everybody. Let's help Maura
clean up --

ANGELA

I'll wash the dishes.

MAURA

No, please. I like doing dishes.
Thich Nhat Hah says it's an
excellent way to meditate.

FRANKIE JR.

Feel free to come meditate at my
place anytime.

ANGELA

Well, thanks for a lovely evening.

FRANKIE JR.

Yeah. Great dinner, Maura. Great
celery, Tommy.

As Frankie heads out the front door, Angela and Tommy leave
through the back, Maura starts clearing dishes and Jane
hesitates --

JANE

Sure you don't need any help?

MAURA

I'm fine.

JANE

(as she exits)

Okay, well, don't "om" too hard.

Maura's alone in a home that feels much bigger now that
everyone's gone.

TOMMY (O.S.)

Hey.

She turns to see that Tommy's returned, wine bottle in hand.

MAURA

You're back.

TOMMY

Yeah, I...we didn't really get a
chance to talk...I'm really going
to miss our chess games.

(CONTINUED)

MAURA

Me, too.

TOMMY

(hands her wine)

Anyway...token of my appreciation.

Maura's stunned by the label.

MAURA

This is a 1994 Chateau Latour
Pauillac. It's very rare --

TOMMY

Yeah...like you.

A BEAT as they stare at each other, faces a little too close.
Tommy unexpectedly leans in to kiss her. Maura almost goes
for it, then abruptly stops him.

MAURA

Whew...I better get these dishes
done...

TOMMY

Yeah. Okay, well, g'night.

He turns, hurt. Heads toward the door.

MAURA

No, Tommy, wait.

TOMMY

No, I gotta go. Enjoy the wine.
Please. You've been so great to me.

MAURA

Tommy --

But he's gone. Off Maura, rattled.

3

EXT. BANK - FRONT DOORS - MORNING 2

3

WE SEE through the glass as assistant manager PAUL LANFORD,
30s, unlocks the doors for the day's business. As he gets to
the last floor bolt, his attention is pulled by the
REFLECTION of the white van as it parks right in front.

Lanford just has time to glimpse the Driver [CARL]-- he wears
an OLD MAN'S mask -- because in a split second, TWO GUNMEN
(in coveralls and identical masks) BURST out of the van's
side door. Gunman #1, tall, about 6'2", [POLK] walks with a
deliberate, almost calm stride. He points a GLOCK 40 at
Lanford. Gunman #2, [DUNN] shorter, 5'7", points an AR-15.

(CONTINUED)

3

CONTINUED:

3

BOTH MOVE TOWARD LANFORD who tries to re-bolt the door. But it's too late...

4

INT. BANK - CONTINUOUS

4

Gunman #1 and Gunman #2 move inside as Gunman #1 points his Glock at Lanford, Gunman #2 waves his terrifying automatic weapon at the TWO TELLERS and ONE MANAGER, who were just about to start work. They freeze: mid-chat, mid-sip of morning coffee. All are terrified.

As Gunman #2 quickly zipties the doors shut and MOVES a chair in front of the glass window, Gunman #1 GRABS Lanford, trains his GLOCK on Lanford --

GUNMAN #1
(to three employees)
Get on the ground. Face down. Now!
You trip the silent, I blow his
head off!

They oblige as Gunman #1 pulls Lanford along to the vault which is behind the tellers' window.

GUNMAN #1 (CONT'D)
If I don't see cash from that vault
in 30 seconds, you die.

As Lanford opens the vault, Gunman #2 roughly YANKS one of the young female TELLERS from the floor and shoves a duffel bag in the teller's face.

GUNMAN #2
Get up! Empty the cash in the
drawers! You two don't move.

She's scared, but obeys. He watches her as he holds his gun over the two prone figures on the floor.

Gunman #1 keeps his gun on Lanford as Lanford gets the vault open. Gunman #1 throws him two duffel bags.

GUNMAN #1
Fill them. Hurry!

Lanford, now shaking, starts shoving cash inside one bag.

The terrified teller goes from drawer to drawer, loading her bag with cash. The two people on the floor whimper in fear. Gunman #2 is getting antsy.

Looks over at Gunman #1.

GUNMAN #2
Let's get out of here...

(CONTINUED)

4

CONTINUED:

4

Gunman #2 waves his gun at the teller as he grabs the duffel full of cash from her hands. As they start to move toward the door, Gunman #2 is moving faster. Gunman #1 is still near Lanford, who is handing over the second of his two duffels.

GUNMAN #2 (CONT'D)

Get on the floor next to your friends.

(as teller does it)

Don't move. Any of you --

Gunman #1 takes a step away from Lanford, then turns back and SHOTS LANFORD IN THE CHEST.

The bank employees shriek in horror. Even Gunman #2 is startled. This clearly wasn't part of the plan.

GUNMAN #1

Go! Go! Go!

Gunman #1 PUSHES Gunman #2 and they RUN. Gunman #2 grabs the chair he placed earlier and HURLS it through the plate glass window. IT SHATTERS. They step through it as --

The white van SCREECHES UP onto the sidewalk. The two gunman TOSS their cash-filled duffels in the open side doors, jump inside and slide the doors closed as the van SCREECHES away.

SLAM TO TITLES:

5

EXT. BANK - LATER

5

BLACK FBI SUVs outnumber BPD squad cars. Jane emerges from her unmarked vehicle, strides toward DET. BARRY FROST.

JANE

What do we got?

FROST

Dead Assistant Manager. Three employees witnessed the robbery and the shooting. FBIs inside talking to 'em.

JANE

So why are you out here?

FROST

Because the FBI has a pretty high opinion of itself, and a pretty low one of local law enforcement.

JANE

They let Korsak and Maura in.

(CONTINUED)

5

CONTINUED:

5

FROST
To process the body.

JANE
C'mon. Action's inside, Frost.

FROST
Nah, I'll wait here.

OFF Jane on the move, not sure what's going on with Frost.

6

INT. BANK - MOMENTS LATER

6

Full crime scene detail, but it's all FBI with the exception of SGT. DET. VINCENT KORSAK and Maura.

In the b.g., FBI agents interview the three shaken employees of the bank.

Jane's intercepted by FBI SPECIAL AGENT IN CHARGE ANNA FARRELL, early 30s, African American. A smart, by-the-book beauty.

JANE
Detective Jane Rizzoli, Boston
Homicide. Can you direct me to the
SAC?

AGENT FARRELL
You're looking at her. Special
Agent in Charge Anna Farrell.

Jane's struck by Farrell's youthfulness and spunk.

JANE
Oh. Sorry.

AGENT FARRELL
It's okay. I'm used to it.

Jane smiles knowingly.

JANE
A girl in charge. Gee, **never**
happens to me.

Now it's Agent Farrell's turn to smile. Korsak looks up and sees Jane. Waves her over. Farrell stops smiling. Makes a move to step in front of Jane.

AGENT FARRELL
I've allowed your superior and the
Medical Examiner in while we
interview the witnesses --

(CONTINUED)

JANE

Well, it may be your bank robbery,
but it's our murder. Can't have too
many detectives.

AGENT FARRELL

Actually, you can. A neighboring PD
managed to bungle a similar
investigation two weeks ago.

JANE

Heard about Cambridge. It's always
amateur hour with campus police.
Boston's the real deal.

Farrell relaxes, walks with Jane to the body.

JANE (CONT'D)

Same crew that robbed the Cambridge
bank?

AGENT FARRELL

Appears to be. They triggered a dye
pack in that robbery, exploded on
them just outside the bank doors.

Jane looks over at the shattered front window.

JANE

Explains why they went out the
window. They figured out how to
avoid the sensors.

AGENT FARRELL

Made off with almost \$100,000
today. They've gotten smarter.

JANE

(re: body)
And more lethal.

Maura and Korsak are over the dead body of Paul Lanford.

AGENT FARRELL

Witnesses say he didn't resist.
Didn't try to set off an alarm.

KORSAK

So why'd they shoot him?

JANE

Who is he?

Korsak holds up a wallet, shows Jane the DMV photo.

KORSAK

Paul Lanford, 34.

MAURA

Suffered what appears to be a
single gunshot wound to the chest.

(sees something)

That's a shame...

JANE

What?

MAURA

Quite a bit of intra-abdominal fat.

(off Farrell's curious
look)

Belly fat. It's linked to high
cholesterol, high insulin levels --

JANE

I don't think he's worrying about
his cholesterol level, Maura.

Frost steps up, an edge to him.

FROST

Just found a witness who got the
first three digits of the van's
license -- 82E.

AGENT FARRELL

(inputting in PDA)

I'll put out a BOLO.

Frost turns to Farrell, skewers her with a look.

FROST

Already did.

JANE

Detective Frost, this is --

But Frost is already walking away. Farrell turns to head in
the other direction.

AGENT FARRELL

I should check in with my team.

Jane turns to Korsak.

JANE

What was that?

KORSAK

Stared at her like she was a perp.

(CONTINUED)

MAURA

You think he stared? Casual fixation with no attention to detail? I think he scrutinized: close, attentive examination.

JANE

A tad hostile for our friend, Barry. I think they've met before.

MAURA

Perhaps it didn't go well.

JANE

You think?

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

Maura conducts the autopsy of Lanford's body as Jane hovers.

JANE

(Re: Frost)

Couldn't have been on the job otherwise I would've met her, too.

MAURA

Maybe it was when he was in uniform.

JANE

Seemed personal...you get the sense that they've slept together?

MAURA

I'm not very good at figuring out who's sleeping with whom. My gay-dar is terrible, too.

JANE

Stick to what you're good at. What's his body telling you?

Maura picks up a scalpel, looks at Lanford's chest wound. As she talks she moves her hands across his chest --

MAURA

The track of the projectile is through his right lung, into the heart...

(as she feels for it on his left side)

...through the left lung...ah, there it is...

She makes a quick small incision (off-camera).

(CONTINUED)

PULLS OUT a bullet and drops it into a metal basin --

MAURA (CONT'D)
...at the fifth intercostal.

Jane looks at the bloody bullet.

JANE
It's a .40 caliber. Bank robber
shot him point blank. Why'd he do
that? He was cooperating.

MAURA
Perhaps your suspect has a smaller
amygdala and prefrontal cortex.
(off Jane's look)
Results in poor impulse control.

JANE
Not everyone with a small brain
shoots people. You sound like my
mother making excuses for Tommy.
His dyslexia made him do it.

MAURA
Have you heard from him?

JANE
Who, Tommy? No.

MAURA
Just wondered if he got turned on --
(off Jane's look as Maura
realizes the double
entendre)
The lights. Got his lights turned
on.

Just then, Frost enters.

FROST
BPD Unit found the getaway van.

JANE
That's great!

FROST
No it's not. FBI's sitting on it.

JANE
Why are they running surveillance?
That's bullshit. I want it
processed. Let's go out there.

8

EXT. CHARLESTOWN STREET - DAY 2

8

Jane and Frost walk toward an unmarked black car parked behind a moving truck. The WHITE VAN is parked a block away.

FROST

Feds always make it that much harder for us to do our jobs.

JANE

You got dumped by her didn't you?

No response, which means Jane's right.

JANE (CONT'D)

When and where?

FROST

Three years ago at the corner of "None Of Your Business" and "Don't Ask."

They reach the unmarked black car. Farrell sits shotgun with the window down. She's the only one in the car. She watches the area around the van with binoculars. Farrell sees them as they approach.

JANE

Agent Farrell.

AGENT FARRELL

Detective Rizzoli.
(coolly to Frost)
Detective Frost. We're running a surveillance operation. Why are you here?

FROST

You really think they're coming back to ride around in a van they used in a bank robbery?

AGENT FARRELL

The plates on the van were stolen from a mall last night. We've been sitting on it for an hour.

JANE

It's been dumped. We'd like to get our crime lab people in that van --

AGENT FARRELL

No. We're sitting tight. Suspects could return at any point.

(CONTINUED)

Farrell goes back to watching the van.

FROST
Great, well you sit tight and watch
that empty van while our killers
are off robbing banks and shooting
people.

Frost stalks off. Jane turns to Farrell.

JANE
What happened between you two?

AGENT FARRELL
He wouldn't put the toilet seat
down.

Jane smiles. Farrell returns the smile.

JANE
You guys went out?

AGENT FARRELL
That's classified.

JANE
(re: binoculars)
Mind if I take a look?

AGENT FARRELL
(as she hands over
binoculars)
Sure.

JANE'S POV - THE VAN

Cardboard taped to its back windows. Dried paint splotches on
the doors...

AGENT FARRELL (O.S.) (CONT'D)
Figure we'll give it another hour
or so but don't tell Barry --

But Jane sees something -- a tiny RED DRIP from the bottom of
the van's sliding door. Then, another. She LOOKS at the
ground below: A POOL OF RED is forming. Jane tosses the
binoculars into Farrell's car and bolts for the van.

AGENT FARRELL (CONT'D)
Detective Rizzoli, stop! What're
you doing!?

But Jane runs full throttle as Farrell, Frost and three Feds
jump into action behind her.

(CONTINUED)

Jane reaches the van, pulls out her gun. With one hand, YANKS the side door open --

JANE

Police!

ANGLE dead man in blood-soaked coveralls, an OLD MAN'S mask still on his face.

OFF Jane...

END OF ACT ONE

ACT TWO

9

INT. VAN / EXT. CHARLESTOWN STREET - CONTINUOUS

9

Crime scene. The dead man's coveralls are unzipped. Maura pulls the liver thermometer out of his body, checks it.

MAURA

95.6. Liver temp indicates he's been dead about two hours.

AGENT FARRELL

We've been watching this van for an hour. It's standard procedure. Can't believe he was inside the whole time...

JANE

It's okay. If I hadn't borrowed your binoculars, you'd have caught it too.

Farrell appreciates the pass. Frost comes around from the front of the van.

FROST

CSRU says the van's been wiped down pretty clean. No prints on the wheel or doors.

JANE

Let's call latent prints out here. See what they can find.

MAURA

Perhaps this will help. A hair.

Maura retrieves a stray hair from the dead man's coveralls, bags it.

JANE

You see a root ball?

MAURA

Yes. I'll have it run through CODIS.

Frost eyeballs the blood spatter inside the van.

FROST

Blood spatter indicates he was shot inside this van.

Jane takes a closer look at the van's walls.

(CONTINUED)

JANE

This is strange looking blood...

Maura looks.

MAURA

Do you see why I'll only commit to a reddish-brown stain? That is not blood.

JANE

What is it then, Dr. Smarty Pants.

MAURA

Paint. I see flecks of avocado green, Tiffany blue --

JANE

Enough, Picasso. Okay, this van was used for commercial painting at some point.

Jane looks around some more. Opens the passenger door, looks at the roof above the seat.

JANE (CONT'D)

That's odd...Looks like someone sat in the seat and red paint sprayed the roof...

FROST

(looks)

They tried to wipe it off.

JANE

Agent Farrell, you said a dye pack exploded in the first robbery. Was the dye red?

As Farrell moves closer, Frost takes a step away --

AGENT FARRELL

Yes, I think that's dye.

FROST

I'll run the VIN number.

(re: dead guy)

If we're lucky, it'll be registered to him.

Frost dials his cell as Maura removes the mask from the dead bank robber. Farrell reacts to the sight of his face.

MAURA

You recognize him?

(CONTINUED)

AGENT FARRELL
He was on our list of suspects.

INT. BPD - BRIC - DAY 2

Frost mans the computers as Jane and Farrell watch.

ON BRIC SCREEN: A mugshot of the dead bank robber, BEN POLK, taken ten years prior. A crime scene photo of the dead Ben Polk in the van is on another monitor.

JANE
Ben Polk, 31...

AGENT FARRELL
Convicted of bank robbery. Released last spring after serving 10 years.

ON BRIC SCREEN: Another mugshot. A harder face: STEVIE DUNN.

AGENT FARRELL (CONT'D)
That's Stevie Dunn, his partner in that robbery, also recently paroled.

JANE
I'm thinking they reunited... Frost, bring up the bank surveillance footage.

As Frost works to pull it up --

JANE (CONT'D)
How tall was Ben Polk?

AGENT FARRELL
(looks at her report)
6'2".

JANE
What about Stevie Dunn?

AGENT FARRELL
5'7".

FROST
Got it.

ON BRIC SCREEN: Gunman #1 and Gunman #2 enter.

JANE
Freeze it.

Jane stares at the two bank robbers: one is tall, about 6'2". They other is shorter: 5'7".

JANE (CONT'D)

Looks about right, don't you think?
Ben Polk, our 6'2" dead guy is the
shooter. Stevie Dunn is his 5'7"
accomplice. What do you know about
Dunn?

AGENT FARRELL

We checked with his Parole Officer.
He hasn't reported in for the last
two weeks.

FROST

(cold)

So when you told us they were "on
your list," they were really your
prime suspects.

Farrell looks at him, has had enough.

AGENT FARRELL

Do we need to speak privately,
Detective Frost?

FROST

(still hostile)

Nah, I'm good.

Jane looks at the monitor, tries to keep them focused.

JANE

That's quite a history: Stevie Dunn
is prone to violence, history of
drug use and gambling.

AGENT FARRELL

But not Ben Polk. Came from a
middle-class home. No drug use, no
violence. Before this...

ON BRIC SCREEN: Gunman #1 suddenly shoots Lanford.

JANE

No history of violence... Then
why's Polk shoot him?

FROST

Got nervous. Accidently pulled the
trigger.

JANE

Maybe...Can you play it again?

Frost does.

(CONTINUED)

JANE (CONT'D)
Lanford's talking to Polk.

AGENT FARRELL
I think he's just responding to his
commands --

JANE
What commands? Look -- Polk's
already turned to go. But then he
turns back around and shoots
Lanford. I think they knew each
other.

Frost plays it in slo-mo: Polk takes a step away, turns back
and SHOOTS Lanford.

JANE (CONT'D)
Try a search with Ben Polk and Paul
Lanford's names.

FROST
(as he types intently)
...Yeah, it's an inside job...
Jane, look.

ON BRIC SCREEN: An old NEWSPAPER PHOTO of a teenaged hockey
team pops up on screen.

JANE
Robber and bank manager played on
the same All-Star hockey team.

Frost is looking for something else. He keeps typing.

JANE (CONT'D)
Maybe Paul Lanford got the job at
the bank to set the whole thing up.

FROST
Ben double-crossed him so they
didn't have to cut him in...I see
why. I looked up Lanford's credit
report.

ON BRIC SCREEN: Lanford's credit report.

JANE
Maxed out on his cards. Behind in
all his payments. Serious debt. He
needed to rob his bank.

KORSAK
(as he enters)
Then this'll be awkward.
(MORE)

(CONTINUED)

10

CONTINUED: (3)

10

KORSAK (CONT'D)

Paul Lanford's widow is in the interview room.

JANE

Be right there.

AGENT FARRELL

I'll be joining you.

Jane accepts this, starts to head out but Frost doesn't move.

JANE

You coming?

FROST

Pretty small room. I'll sit this one out.

11

INT. BPD - INTERVIEW ROOM - DAY 2

11

NANCY LANFORD, 30's, red-eyed and devastated, holds a cell phone in hand. Listens to a voicemail message on speaker as Jane and Farrell enter.

PAUL LANFORD (ON CELL)

*Have a good day, honey. Love ya.
See you tonight.*

JANE

Mrs. Lanford?

Nancy looks up, barely holding herself together.

JANE (CONT'D)

I'm so sorry for your loss.

(beat)

If it's alright with you, we'd like to ask you some questions about your husband.

NANCY LANFORD

Okay...

JANE

Could you tell us how long Paul had worked at the bank?

NANCY LANFORD

Only a few weeks. He'd been unemployed for a year. Things were finally looking up...

Nancy stifles sobs. Jane waits, Farrell doesn't. PUSHES a photo of Ben Polk toward Mrs. Lanford.

(CONTINUED)

AGENT FARRELL

Do you know this man? Ben Polk?

NANCY LANFORD

No, why?

Farrell produces a copy of the old newspaper photo of Paul and Ben's teenage hockey team, their faces circled.

AGENT FARRELL

Your husband did. They played hockey together.

NANCY LANFORD

I'm confused... This was years ago.

AGENT FARRELL

But both were in the bank when it was robbed this morning, and now both are dead.

NANCY LANFORD

My husband was at his job... What are you saying?

AGENT FARRELL

We have reason to believe he may have been involved in the robbery.

NANCY LANFORD

He was killed by the robbers.

AGENT FARRELL

We've looked into your financial records. You were having some serious troubles --

NANCY LANFORD

Paul would never do anything illegal. Never.

A compassionate Jane puts her hand on top of Nancy's.

JANE

Please understand that we just have to explore all possibilities.

NANCY LANFORD

I understand...
(she looks to Farrell)
But I don't understand her.

Farrell nods, exits. Off Jane.

12

INT. BPD - HALLWAY OUTSIDE INTERVIEW ROOM - DAY 2

12

Jane emerges to find Farrell waiting for her. As they walk and talk.

AGENT FARRELL
(self-critical)
Tactful warmth isn't my strong
suit. You're amazing.

JANE
Been at it a long time. Dealt with
lots of families, a lot of grief. I
don't think Paul Lanford had
anything to do with this. You?

AGENT FARRELL
I'm not sure... I went right from
Harvard to Quantico to the Fraud
Unit before landing Bank Robbery
Task Force.

JANE
Go easy on yourself. It's okay.
You'll get there.

Farrell takes this in, nods. Checks an incoming email
message. Jane takes note of Farrell's grim expression.

JANE (CONT'D)
What is it? Doesn't look good.

AGENT FARRELL
Something I have to handle right
away.

Korsak approaches.

KORSAK
Ben Polk's parents are on a cruise.
Found a brother -- Joseph. We're
gonna have to do a notification.

JANE
I'll come with you.

As Farrell walks away --

JANE (CONT'D)
Let me know if something develops.

AGENT FARRELL
Sure thing.

(CONTINUED)

12

CONTINUED:

12

JANE

I like her.

KORSAK

So did Frost -- a lot.
(a little sing-songy)
Look what I found...

Korsak hands her a printout.

JANE

(as she looks)
They were engaged?

CLOSE ON THE PRINTOUT: A newspaper engagement announcement with a photograph of the happy couple: Frost and Farrell.

JANE (CONT'D)

Yikes...no wonder he's so grumpy...

KORSAK

Man with a lot of secrets.

JANE

C'mon. Let's go tell Ben Polk's
brother the bad news...

13

INT. PARK REC ROOM - DAY 2

13

Jane and Korsak enter a kiddie class in full swing. A circle of MOMS and TODDLERS and a few DADS sing "The Wheels On The Bus." A FEMALE INSTRUCTOR, MISS LILY, 20s, walks up.

MISS LILY

Can I help you?

JANE

Hi. We're looking for Joseph Polk.

JOSEPH POLK, preppy, and in his late 30s, turns to them. He lifts up his DAUGHTER, PHOEBE, 2.

JOSEPH POLK

That's me.

JANE

Can we talk to you in private,
please?

MISS LILY

I'll watch Phoebe.

Joseph puts his daughter down. Points to a fellow DAD, CARL PARKER, 30s, and his little boy, TIMMY, 3.

(CONTINUED)

JOSEPH POLK

Phoebe, honey, go with Miss Lily.
Play with Timmy so Daddy can talk,
okay?

Miss Lily guides Phoebe toward Carl and Timmy.

KORSAK

I'm Sergeant Korsak, this is
Detective Rizzoli. Are you able to
reach your parents?

JOSEPH POLK

They're traveling...what's the
matter?

JANE

It's about your brother, Ben.

JOSEPH POLK

What'd he do this time?

KORSAK

He's suspect in a bank robbery that
occurred this morning.

Joseph takes this in, deeply disappointed.

JOSEPH POLK

He just got out of prison...
(shakes his head)
If you're looking for him, I don't
know where he is.

JANE

I'm sorry to tell you your brother
Ben was shot and killed.

JOSEPH POLK

What?... Oh my God. Who shot him?

KORSAK

We think it was connected to the
bank robbery.

Jane shows Joseph a bank "employee of the month" photo of
Paul Lanford. She holds the hockey team photo in her hand,
too.

JANE

Do you know Paul Lanford?

JOSEPH POLK

Yeah. I helped coach the hockey
team my brother and Paul played on.

(MORE)

(CONTINUED)

JOSEPH POLK (CONT'D)

Couldn't play after my Achilles tendon snapped. Why are you asking about him?

KORSAK

Paul was a manager in the bank.

JOSEPH POLK

"Was"?...

JANE

He was killed during the robbery.

JOSEPH POLK

Did my brother do that?

Korsak shows him Stevie Dunn's mugshot. Joseph sags, sad.

KORSAK

Do you know this man?

JOSEPH POLK

Yeah. Stevie Dunn. I warned Ben to stay away from Stevie...Ten years of hard time they did. I told Ben, stay away from your ex-con buddies.

Korsak and Jane swap looks.

JANE

Do you know the names of any of those ex-cons? We believe there's a third person involved in the robbery.

JOSEPH POLK

No.

He looks over at his daughter.

JOSEPH POLK (CONT'D)

My brother and I lived in totally different worlds...

Phoebe whimpers.

JOSEPH POLK (CONT'D)

I'm sorry, my daughter needs me. I'll try to find my parents. Thank you.

Jane and Korsak watch as Joseph scoops his young daughter up in a consoling embrace.

14

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

14

Maura scrapes under Ben Polk's fingernails as Farrell walks in.

AGENT FARRELL

Anything?

MAURA

Red particulate.

AGENT FARRELL

Residue from the exploded dye pack.

MAURA

It's still moist, which is curious since the first bank robbery was two weeks ago.

Maura swabs Ben's nostrils, to Farrell's tacit discomfort.

AGENT FARRELL

Dr. Isles, have you received the latent print findings?

MAURA

On the van? The report just came in. I'm about to review it.

AGENT FARRELL

Well, you might want to do that sooner rather than later.

MAURA

You got a hit?

Maura goes to her computer, hits a few keys. We see the latent print report which features Ben Polk's mugshot and fingerprint card.

AGENT FARRELL

We found three different individuals. Ben Polk's prints were on the gas cap...

Maura checks the next result, sees Stevie Dunn's mugshot alongside his fingerprint card.

AGENT FARRELL (CONT'D)

Stevie Dunn's were on the interior ceiling. We found a third partial print on the rear-view mirror.

MAURA

Presumably the van's driver?

(CONTINUED)

AGENT FARRELL

Yes.

Maura checks the next result and is stunned by what she sees: a mugshot of Tommy Rizzoli alongside his partial print.

MAURA

This can't be right...It's Tommy.

AGENT FARRELL

This matter is under investigation by a Federal Grand Jury. By virtue of Title 18 Rule 6E, neither you, nor any member of your team is to disseminate any information about said individual as it relates to this case -- under penalty of prosecution.

Farrell produces the form. Maura is rocked.

MAURA

There has to be some other explanation...

AGENT FARRELL

None of this is to be shared with anyone in Boston PD. That includes the suspect's sister, Detective Jane Rizzoli.

(then)

Sign here.

Off Maura, over the biggest barrel of her life.

END OF ACT TWO

ACT THREE

15

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

15

CLOSE ON: Ben Polk's dead body. Arms and chest covered in prison ink. Jane stands above the body, shakes her head.

JANE

Prison tats.

A profoundly conflicted Maura stays focused on her microscope.

JANE (CONT'D)

Notified his brother at a Mommy and Me class. Can't believe they're from the same family.

An uncomfortable Maura reaches for her science lifeline.

MAURA

Birth order is a significant factor. The oldest child is typically highly motivated, like you. While the youngest --

JANE

Rob's banks.

MAURA

(stiffens, then)

I was going to say they tend to be coddled. Pick interests diametrically opposite to their older siblings. Tend to be risk-takers.

JANE

Oh, you read the Rizzoli Family Study.

MAURA

...Have you heard from Tommy yet?

JANE

No and it's the second time you've asked me. Look who's coddling.

Maura goes back to her microscope to avoid eye contact.

JANE (CONT'D)

You okay? You're acting weird.

MAURA

Stomach ache.

(CONTINUED)

JANE

You don't have stomachaches. You have gastro-stomachopolitis...aches. From what?

MAURA

Gastralgia. It's from stress.

JANE

So stop staring at whatever's under that microscope.

MAURA

It's the hair I found on Ben Polk's coveralls. We got a DNA match in CODIS. It belongs to Stevie Dunn.

JANE

No surprise there. We already knew Ben Polk and Stevie Dunn liked to rob banks together.

MAURA

Crime lab also found a trace compound on it -- zinc stearate.

JANE

Which is...not shampoo, I'm guessing...

MAURA

It's a chief ingredient in fanning powder --

JANE

Fanning powder? They use that on decks of cards.

MAURA

To decrease the friction, yes.

JANE

FBI profile on Dunn said he was prone to gambling...And he's got his share of 300 thousand bucks to launder.

As Jane dials her cellphone --

JANE (CONT'D)

(into phone)

Frost, has Stevie Dunn ever lived anywhere but Boston? He have a passport?

(CONTINUED)

Jane waits as Frost checks on the other end.

MAURA

You think he left the country?

JANE

No, I think he's never been east of the Charles River. He's a townie. Not gonna leave the city to launder money.

(into phone)

No passport? Okay, I want to know about every underground gambling operation in Boston. Dice, cards, whatever...thanks.

Jane hangs up, starts to head out, turns and clocks Maura, who looks filled with dread.

JANE (CONT'D)

How bad is that stomach ache?

MAURA

Bad. I'm going to finish up and go home.

Frost works as Jane enters.

JANE

Let's also get names of strip clubs. Dunn could be looking to wash cash there, too.

FROST

Copy that...

KORSAK

(as he enters)

Got a lead. Dope dealer told me about a high stakes poker game with a 50K minimum buy in. Goes down once a week at some club in Charlestown.

JANE

Charlestown...Dunn's stomping grounds. 50K buy in. That's gotta be a pretty big club to launder that much money.

FROST
(re: computer)
Could be this one: 20,000 square
feet. Hot new club...Called
"Ricky's."

As the three head out --

JANE
Maybe Ricky's has a big back room
game goin' on...

INT. BPD - PARKING GARAGE - NIGHT 2

An emotionally exhausted Maura walks alone, fishes for her
keys as she approaches her car. A FIGURE emerges from the
shadows. SCARES her. She jumps.

TOMMY
Maura -- I'm sorry I scared you.

MAURA
What are you doing here?

TOMMY
Maura...Look, sometimes I do
stupid, crazy things... I'm really
sorry... I feel terrible.

MAURA
Tommy, you're in serious trouble.

TOMMY
Does Jane know? Did you tell her?

MAURA
I can't discuss this with you.

Which confuses him, but suddenly, BLACK SUVS screech up. FBI
AGENTS, in flack jackets, guns drawn, jump out and SWARM
Tommy.

FBI AGENT
Get your hands up!

TOMMY
What the hell --

FBI AGENT
Get your hands up!

TWO AGENTS hold Maura back as TWO MORE roughly force Tommy to
the ground.

TOMMY
Get off me! I didn't do anything.

MAURA

Stop! You're hurting him.

FBI AGENT

Ma'am, stay back, please.

As Tommy's led to an SUV --

TOMMY

Call Jane!

Maura starts to dial.

INT. RICKY'S NIGHTCLUB - BACK HALLWAY - NIGHT 2

MUSIC THROBS from the other side of the wall as Jane, Frost and Korsak move furtively down the hall -- guns drawn. Jane's phone vibrates with Maura's call. She turns it off.

JANE

Let's hit him quick. Dunn's got a history of violence.

They approach a door. Voices inside. Laughter. Korsak and Jane take positions on either side. Frost kicks the door in.

INT. RICKY'S NIGHTCLUB - BACK ROOM - CONTINUOUS

Smoky, cramped and mid-game. Half a dozen Gangsters and Drug Dealers surround a table piled with money, chips and booze. They jump up.

KORSAK

Hands up!

JANE

Get those hands up!

But one of them -- STEVIE DUNN -- suddenly flips the table and bolts out a back door.

JANE (CONT'D)

It's Dunn --

FROST

He's going out the back!

Jane and Frost fly across the debris, head out in hot pursuit.

KORSAK

Don't move, any of you!

(on radio)

(MORE)

19

CONTINUED:

19

KORSAK (CONT'D)

Suspect is fleeing through the
North entrance. Two detectives in
pursuit.

20

EXT. RICKY'S NIGHTCLUB - BACK ALLEY - NIGHT 2

20

Jane and Frost burst out, spot Stevie down the alley. They
chase him. He takes a wrong turn, gets trapped at the end of
an alley. He turns to them, a GLOCK in his hand, still at his
side.

JANE

Drop your weapon, Dunn!

STEVIE DUNN

(as he lifts gun)

I'm not going back to prison --

BOOM! Jane and Frost both FIRE double-taps. Dunn drops to the
ground. Frost checks his pulse.

FROST

He's dead.

Special Agent Farrell's car SCREECHES in behind them in the
alley.

FROST (CONT'D)

What's she doing here?

AGENT FARRELL

(hurrying toward them)

Is that Stevie Dunn?

JANE

Yeah. That leaves the getaway
driver.

AGENT FARRELL

We just took him into custody.
His prints were discovered in the
van by the latent team.

JANE

That's fantastic. Who is he?

AGENT FARRELL

Another ex-con. I'm sorry to be the
one to tell you this, but it's your
brother, Tommy.

Off a stunned Jane.

END OF ACT THREE

ACT FOUR

21 **INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 3** 21

Maura examines blisters and scarring on Stevie Dunn's forearms as Jane enters.

MAURA

Recent 2nd degree mid-dermal burns
and red dye caused by an exploding
dye pack.

Through the glass, CRIME LAB TECHS process one of the bank robbery duffel bags full of Dunn's share of the money.

JANE

That's what you do: you hide behind
science.

MAURA

Jane -- I couldn't --

JANE

You knew about Tommy. And you
didn't tell me. Do you know they
won't let me see him?

MAURA

I called you. As soon as I could, I
called you. You didn't answer your
phone.

JANE

You knew they were going to arrest
him.

MAURA

Jane, Title 18 forbids me from --

JANE

I don't give a damn about Farrell
or her Title 18 -- you're my
friend.

MAURA

I'm sorry, I --

JANE

She told me everything, by the way.
Even the really interesting part
about how you two were together
when he was arrested. Can't wait
for that explanation. Oh, I forgot.
You can't talk to me.

(CONTINUED)

MAURA

He found me in the parking lot. He wanted to apologize --

JANE

Really? I'm sorry I was the get-away driver at a bank robbery. Real bummer somebody got blown away.

MAURA

I think he may have been apologizing for trying to kiss me...after we all had dinner.

A beat as this lands for Jane. So bizarrely out of context.

JANE

He make you sign a Title 18 too?

MAURA

We were both...embarrassed...I just thought it'd be better to forget about it.

JANE

Oh, yeah, you can see how much better it is.

The air is charged as Frost comes in. He's preoccupied with something else and doesn't notice.

FROST

Jane, Farrell got to Cavanaugh. I'm sorry. He made me and Korsak the lead on the two homicides.

JANE

I'm off of it, Frost. My brother's a suspect. Don't blame Farrell.

Jane looks at Maura for a beat, turns to go.

MAURA

Where are you going?

JANE

According to you, we can't legally talk about it.

STAY WITH Jane and Frost as they head out into --

22 INT. MEDICAL EXAMINER'S OFFICE - HALLWAY - CONTINUOUS 22

JANE
I want to talk to Joseph Polk.

FROST
Jane, if you don't take a back seat
in this investigation, Cavanaugh's
gonna --

JANE
I'm not going as a cop. I'm going
as a sister.

23 INT. JOSEPH POLK'S APARTMENT - DAY 3 23

Jane is ushered in by Joseph Polk. Evidence of a family
living in much too small of a place. Toys everywhere.

JANE
Thank you for seeing me, Mr. Polk.

JOSEPH POLK
Please, call me Joseph.

Joseph quickly clears toys off the sofa as Jane takes in an
ad-hoc candlelit memorial to Ben.

JOSEPH POLK (CONT'D)
Sorry about the mess. You'd think
one little person wouldn't be
so...busy...

JANE
It's fine, don't worry about it.

JOSEPH POLK
What can I do for you, Detective?

JANE
I'd like for you to look at a
photograph for me. Tell me if you
recognize this individual.

Jane takes out a 4 x 6" candid photo of Tommy. He looks.

JOSEPH POLK
(nods; then)
Yeah....he was one of Ben's ex-con
buddies.

JANE
He's my brother...

Joseph takes a deep inhale, studies Jane's face.

(CONTINUED)

JOSEPH POLK

Was he part of the robbery crew?

JANE

It's looking that way. The FBI
thinks he's the getaway driver.

Joseph takes this in. Sees her distress.

JOSEPH POLK

I'm sorry. Does it help that I know
exactly how you feel?

JANE

I never thought I'd be on this side
of this.

Joseph looks over at the shrine to his brother.

JOSEPH POLK

If it's any consolation, at least
you can still ask your brother why.

OFF Jane.

Farrell and a few other Agents go over findings. Visible from
behind the glass is a jump-suited Tommy, who sits in the
interview room, head in shackled hands. Jane enters.

JANE

I need to talk to you.

AGENT FARRELL

(to other Agents)

Give us a minute.

The other agents clear out. Jane waits for them to go,
studying her brother through the glass. A beat.

AGENT FARRELL (CONT'D)

I told you you couldn't see him --

JANE

Did he say anything?

AGENT FARRELL

Just that he wanted legal
representation.

JANE

I'll get him a lawyer. Please. Let
me talk to him.

24

CONTINUED:

24

Farrell takes this in. Thinks better of it, but --

AGENT FARRELL

Okay. All I can give you is two minutes.

25

INT. FBI OFFICES - INTERROGATION ROOM - MOMENTS LATER

25

Tommy looks up as the door opens, sees Jane enter.

TOMMY

Jane, thank God...

Jane takes a seat across from him. Her eyes fill with tears.

JANE

Tommy...why? Why would you be part of this? That bank manager is dead. Ben Polk is dead, too. God, Tommy...

TOMMY

Jane, are you crying? Don't cry.

JANE

(wipes her face)
I'm not crying.

TOMMY

I didn't do this.

JANE

Your fingerprints were on the rear-view mirror. In the get-away van.

Tommy knows how bad this all looks.

TOMMY

Ben let me use his van to move. He was my friend. That's why my prints are there --

Jane takes this in, uncertain. Then --

JANE

What about Stevie Dunn? He was Ben's partner. They robbed banks together. Did you know him, too?

Tommy's face hardens.

TOMMY

Not all of us ex-cons know each other.

(CONTINUED)

JANE

Tell me where you were yesterday morning.

TOMMY

At my new place, sleeping.
(off her defeated look)
It's a crap alibi. But it's the truth.

JANE

Why would you borrow a van from a convicted bank robber?

TOMMY

Ben served his time. He was starting a house painting business, working his ass off to turn his life around...Asked me to work a job with him.
(realizes how that sounds)
A house painting job. I told them all this. They don't believe me. But I thought you would...

Jane sees his vulnerability, his defeat. And his honesty.

AGENT FARRELL

(at the door)
Time's up. I'm sorry.

JANE

Tommy, look at me.

He does.

JANE (CONT'D)

Did you do this?

TOMMY

No.

JANE

Then I will not let you go back to prison.

OFF Jane as Farrell escorts her out.

JANE

My brother said Ben Polk was painting a house during the time of the robbery. We found paint in Ben Polk's van --

AGENT FARRELL

If Ben Polk was still alive, I'd be charging him with bank robbery and felony murder charges, too.

JANE

You can't. Not until you've at least checked Tommy's story --

AGENT FARRELL

I can. And I have. I'm sorry, Detective.

OFF Jane.

END OF ACT FOUR

ACT FIVE

27

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

27

Maura's at work at the microscope when a preoccupied and very troubled Jane steps in.

JANE

You sure do love your microscopic world these days.

MAURA

(looks up at her)
Makes more sense than the macro world right now.

JANE

Yeah...Tommy's in a federal jail...

MAURA

The faint red you noted in the van was Disperse Red 9 Aerosol.

JANE

Dye pack. Was that what was under Ben Polk's nails too?

MAURA

No. That was oil-based paint.

JANE

(suddenly perking up)
House paint?

MAURA

Yes. I found the same paint particulates in his nostrils. The moisture level indicates he'd been painting in the last 24 hours.

JANE

Tommy was telling the truth -- Ben was painting yesterday morning. And if he was doing that, he couldn't have also been robbing a bank.

MAURA

(brightening a little)
Unlike electrons, human beings can't be two places at once. Physical laws of quantum mechanics.

Despite their fight, Jane can't help but smile as she appreciates what a science geek Maura is.

(CONTINUED)

JANE

I kinda love that you know that.

MAURA

You do? Does that mean you don't hate me?

JANE

No. I still hate you.

Jane starts to pace.

JANE (CONT'D)

The only one we really know for sure robbed that bank is Stevie Dunn... What if Ben and Tommy didn't have anything to do with it?

MAURA

My stomachache would go away.

JANE

Mine, too. Can you isolate the paint manufacturer, find out where that red paint was being used? We prove Ben was painting, at least a piece of Tommy's story is true.

MAURA

There are 285 shades of red. Multiply 285 by the names paint companies assign to the shades --
(off Jane's look)

Yes.

JANE

Good. I'll do my gumshoe thing. There's only 3,000 streets in Boston.

MAURA

I kinda love that you can do that...

JANE

Then I hate you a little bit less. I gotta go. I think we've still got two bank robbers out there.

MAURA

How long do you think you're going to hate me for?

JANE

Too soon to tell.

(CONTINUED)

27

CONTINUED: (2)

27

Off Maura, who can finally smile too.

TIME CUT TO:

28

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

28

Korsak and Frost are uncomfortable and sad as they review the case against Tommy with Jane.

FROST

Jane, they've got Tommy's
fingerprint --

KORSAK

And he's a convicted felon.

FROST

Yeah, plus once Farrell's made up
her mind, that's it, man.

They both look at him. He knows he's said too much.

Frost points to his screen. Tommy's phone records appear.

FROST (CONT'D)

We're not supposed to show you this
-- Tommy's phone records. We found
calls between him and Ben.

KORSAK

In the days leading up the bank
heist.

JANE

Tommy's fingerprint is in the van
because he moved his stuff. And he
called Ben to ask to borrow it.

FROST

Twenty calls, Jane?

JANE

They were friends. Ben was trying
to help Tommy get work, too.

She doesn't notice that Frankie has quietly entered and is listening.

FRANKIE JR.

Even Ma's taken off the rose
colored glasses. Don't put 'em on,
Jane.

JANE

Hear me out.

(CONTINUED)

She walks to the CLEAR BOARD, which is set up with crime scene photos: bank robbery crime scene, van, mask, Stevie Dunn. Tommy Rizzoli. Ben Polk, dead in the back of the van.

JANE (CONT'D)

What if Stevie Dunn borrowed Ben's van, too? But not to move. To rob a bank.

FROST

Okay...we know the robbery went bad. Paul Lanford gets killed.

JANE

Yeah, and Paul was Ben's old friend from hockey. Ben hears about the robbery, Paul's murder -- maybe he confronts Stevie --

KORSAK

Stevie panics, kills Ben and frames him.

FROST

Leaves Ben's body with the mask in the getaway vehicle. Okay...

FRANKIE JR.

How does any of this prove that Tommy didn't do it?

JANE

(quiet)
It doesn't.

Jane looks to Frost, Korsak and Frankie. Then --

FROST

So what do you need us to do?

As Jane dials her phone --

JANE

Pray that Maura found something we can track.

Maura's working between a microscope and a computer.

ANGELA (O.S.)

He never picked good friends.

Maura looks up to see Angela there, newspaper in hand.

ANGELA (CONT'D)

Even in kindergarten. Always chose
the sand throwers.

MAURA

Angela --

ANGELA

It's my fault.

MAURA

No, it's not --

Maura wants to be there for Angela, but she's closing in on
what she's looking for under the microscope.

ANGELA

I spoiled him --

MAURA

Tommy is a good person --

ANGELA

My other children are good people.
They did things with their lives.
Look what he did, Maura... look
what my boy Tommy did...

Angela shows Maura the headline: COPS' BROTHER IS SUSPECT IN
BANK ROBBERY MURDER. Maura wants to be there for her, but
something under the microscope can't be ignored.

MAURA

Angela... I... It's...

ANGELA

Yes?

MAURA

Colonial Red.

JANE (O.S.)

You I.D.'d the paint?

They turn to see Jane. Jane pats her mother.

JANE (CONT'D)

Hey, Ma.

MAURA

The paint on Ben's body is the type
used primarily on doors and trim in
historic home restorations.

(CONTINUED)

JANE

(wheels turning)

There are only three neighborhoods with colonial houses still standing. It's official. I don't hate you anymore.

(gives Angela a quick hug)

Ma, I don't have time to explain, but don't give up on Tommy, okay?

Angela nods, hopeful as Jane runs out.

INT. BPD - HOMICIDE SQUAD ROOM - DAY 3

Frost hangs up the phone as Jane and Korsak each hang up their phones.

FROST

Patrol's got no houses getting painted red in the North End.

KORSAK

Nothing in Haymarket either.

JANE

Keep units going up and down every block of Boston.

Jane's desk phone rings. She hits the speaker button.

JANE (CONT'D)

Rizzoli.

EXT. DORCHESTER STREET - SAME (INTERCUT)

Frankie stands in front of an old colonial house. A painting crew behind him works on the front door and trim.

FRANKIE JR.

We found the house. It's in Dorchester. Painting crew's slapping on a second coat of Colonial Red right now.

JANE

Give me an address.

FRANKIE JR.

1772 Mayfair Drive.

Frost brings the address up on his desktop.

FRANKIE JR. (CONT'D)

Got a foreman willing to testify
that Ben Polk was here painting
during the time of the robbery.

JANE

(hangs up speaker phone)
Thanks, Frankie.

FROST

You were right: Ben didn't do it.

JANE

Now we gotta prove Tommy didn't
either. But first we gotta find two
bank robbers who are still out
there.

Jane stands, walks behind Frost.

JANE (CONT'D)

Can you play the bank robbery tape
again?

Frost pulls it up on his computer as Maura enters.

ON THE SCREEN: Gunman #1 shoots Lanford, deliberately walks
away.

KORSAK

Gets me every time -- he shoots an
innocent man but walks away like
he's got all the time in the world.

JANE

I still say it looks like they knew
each other.

FROST

Doesn't make sense since we know
that's not Ben Polk.

MAURA

Can you rewind it and slow it down?

JANE

What are you seeing?

MAURA

A physical reason for his
deliberate pace. There --

ON Frost's computer: Gunman #1 walking in slo-mo.

KORSAK

I don't see anything.

MAURA

Watch his gait. He's ruptured his Achilles tendon. It atrophied when it healed. See his slight limp?

JANE

Lanford did recognize the gunman. That's not Ben Polk. That's his brother.

FROST

Yeah...Joseph's the same height and build as Ben.

JANE

Joseph, the good brother. The one who stopped playing hockey when his Achilles tendon snapped...

END OF ACT FIVE

ACT SIX

32 INT. PARK REC ROOM - DAY 3

32

A group of moms and toddlers in movement and music class sing "Itsy Bitsy Spider." No dads this time. They're led by Miss Lilly, who looks up as Jane and Korsak's approach.

JANE

We're looking for Joseph Polk.

MISS LILY

He's not here -- he dropped Phoebe off 20 minutes ago. Everything okay?

Jane and Korsak glance at the little girl happily singing.

KORSAK

What about the other dad who's usually here?

MISS LILY

Timmy's dad, Carl? He dropped Timmy off around the same time. We provide childcare for an additional fee.

JANE

Did they do the same thing two days ago?

MISS LILY

Yes...

Jane and Korsak swap looks as the singing stops, all eyes now focused on Jane, Korsak and Miss Lily.

JANE

What's Carl's last name?

MISS LILY

Parker. Carl Parker. What's going on?

Jane takes out her cell phone, steps away to make a call as Korsak tries to calm Miss Lily.

JANE

Frost, pull up Joseph Polk and a Carl Parker's credit report.

33 **INT. BPD - BRIC - SAME (INTERCUT)**

33

Frost stares at his screen, filled with Joseph Polk and Carl Parker's credit reports.

FROST
Joseph Polk declared bankruptcy
last year. He's divorced...oh man,
Both Polk and Carl Parker lost
their houses.

Jane turns back to face the children's group. Locks eyes with Joseph Polk's daughter, Phoebe, who smiles at her.

FROST (CONT'D)
Jane, first bank they hit
foreclosed on Carl Parker's house.

JANE
And the second?

FROST
Turned down Joseph Polk for a small
business loan.

JANE
You said Joseph lost his house --
to which bank?

FROST
First Atlantic, why?

JANE
Tell Farrell. Get FBI over there.
Now, Frost.

Phones RING in BRIC as Jane gets a text.

JANE (CONT'D)
Oh, crap...it's already on...

34 **EXT. FIRST ATLANTIC BANK - PARKING LOT - DAY 3**

34

Jane, Korsak and Frost come from behind to a phalanx of FBI cars, SWAT cars and squad cars. They draw their weapons, taking cover as they make their way over to --

FARRELL'S CAR

Farrell is behind it, giving orders. Frost sees her, pulls up short.

JANE
What happened between you two?

(CONTINUED)

FROST

Nothing.

JANE

She decided to marry the job
instead of you?

FROST

Something like that.

Jane looks at the bank. The front doors are shattered.
Farrell has binoculars. She sees Jane, hands them to her.
Jane looks.

JANE'S POV: a gunman with an old man's mask. He is using a
female bank worker as a shield. Another female bank worker is
slumped at his feet, bleeding badly.

JANE

He shot a hostage?

AGENT FARRELL

He demanded a helicopter. He didn't
get it.

JANE

How many hostages?

AGENT FARRELL

Half a dozen. There's a second
suspect.

JANE'S POV of a second gunman, leaning heavily against a
counter, his left leg DRENCHED in blood.

JANE

Sniper hit him?

AGENT FARRELL

Yes.

JANE

Were we right? Is it Carl Parker?

AGENT FARRELL

Matches his description. The one
who shot the hostage is probably
Joseph Polk.

JANE

(as she hands back
binoculars)
Let me try to talk to them.

(CONTINUED)

AGENT FARRELL

No.

JANE

That hostage is bleeding out.
Unless you're getting them a
helicopter, I'm going in. Maybe
they'll trade: me for her.

KORSAK

Jane, don't you dare --

AGENT FARRELL

Forget it.

SWAT COMMANDER (V.O./RADIO)

We need a go on that shot.

AGENT FARRELL

(to radio)

This is Special Agent In Charge
Anna Farrell. Take the shot.

JANE

You don't have a shot. He's got a
human shield.

Jane puts her gun down and rises, starts walking toward the bank, holds both hands up. ON JANE, her face barely masking her fear.

FROST

Jane, don't!

KORSAK

Jane --

AGENT FARRELL

What the hell is she doing?!

FROST

Oh man...

Jane moves slowly and cautiously toward the bank.

KORSAK

Tell your snipers to stand down!

AGENT FARRELL

(into radio)

Stand down, stand down...

ANGLE - JANE

Now right outside the shattered bank doors. Jane can see Polk and his hostage. Polk has an AR-15 strapped over his shoulder, presses a Glock to the hostage's temple. Jane isn't ready to let Polk know she knows who he is. Instead --

(CONTINUED)

JANE

My name is Detective Jane Rizzoli.
I'm unarmed. I just want to talk.

JOSEPH POLK

Stay back!

Jane gestures to the woman bleeding out.

JANE

She needs medical treatment.
Please. Let her go and you can take
me instead...Don't let her die.

JOSEPH POLK

Stay back.

JANE

Joseph...Don't let her die.

EXT. FIRST ATLANTIC BANK - MOMENTS LATER

A paramedic drags the injured hostage out the front door.
Another paramedic runs up to help. They carry the injured
woman away.

INT. FIRST ATLANTIC BANK - SAME

Jane faces an unmasked Joseph, his Glock on the human shield.
Half a dozen bank employees and patrons are on the floor,
terrified. Carl, his mask also off, is nearby. Carl's Glock
is trained on Jane.

JANE

I know why you're doing this. You
lost your jobs, your homes, your
your pride...

JOSEPH POLK

They took everything...We were just
names on a spreadsheet. Until we
decided to take some of it back.

JANE

So you looked up your brother's old
partner, Stevie Dunn, because you
knew Ben wouldn't help you.

JOSEPH POLK

Shut up!

JANE

You borrowed Ben's van. But he
figured it out. So you shot him.

JOSEPH POLK

I didn't kill him...he was my
brother...

He turns on Carl.

JOSEPH POLK (CONT'D)

He wouldn't have talked.

JANE

So it was Carl...

CARL

He didn't give us a choice...He was
gonna turn us in.

(to Joseph)

This was your idea. You got me into
this.

JANE

I think you got yourself into this.

JOSEPH POLK

Yeah, well, we're gonna get out --

JANE

The only reason you're not both
dead is because I'm standing
between you and a sniper's bullet.
I'm your only chance.

Jane steps closer.

JANE (CONT'D)

You still have something to live
for.

JOSEPH POLK

No, I don't. Not anymore.

JANE

You do. What about Phoebe?

(turns to Carl)

And Timmy. They don't want to see
you die, no matter what you've
done.

Joseph's guilt and grief starts to give way.

JANE (CONT'D)

Give me the gun, Joseph.

Joseph slowly lowers the gun. Jane snags it from his hand.

(CONTINUED)

CARL

No...

Carl raises his gun to FIRE. A SNIPER BULLET HITS HIM. FBI and BPD storm in, taking Joseph down.

INT. FBI OFFICES - DAY 3

Frost walks in with Jane. Angela is there already, watching as Farrell leads an uncuffed Tommy into the waiting room.

AGENT FARRELL

You're free to go, Mr. Rizzoli.

Angela wraps her arms around him.

ANGELA

I swear to God, Tommy. If you were involved in this I was gonna kill you myself.

JANE

Just what we need. Another Rizzoli charged with murder.

Tommy pulls Jane into a hug.

TOMMY

Thank you, Janie.

JANE

Next time you need help moving, ask me, will you?

AGENT FARRELL

All charges have been dropped. I spoke to your parole officer. He's waiving your violations.

JANE

Thank you.
(to Tommy and Angela)
C'mon. We'll take you both home.

Angela turns to go with Tommy. Jane turns to Frost.

JANE (CONT'D)

(low)
Stay. I think the action's inside...

FROST

No, I'm coming with you.

Jane looks over at Farrell.

JANE

You gonna put the job ahead of her?

FROST

She did.

JANE

I heard you didn't put the toilet seat down.

FROST

She told you that?

JANE

Said it was the only thing she didn't love about you.

He smiles.

Jane makes a grilled cheese sandwich as Maura pulls out the bottle of wine Tommy gave her.

JANE

I'm eating grilled cheese.

MAURA

This goes with anything. A 1994 Chateau Latour Pauillac.

JANE

Again?

(fake yawns)

I'm sooo sick of it.

Maura works the cork gently out.

MAURA

It's sheer perfection. I've only had it once.

JANE

Listen, I don't want stand in the way of a great romance.

MAURA

What do you mean?

JANE

You and Tommy. I guess it's true: opposites attract.

MAURA

It's an evolutionary strategy to insure healthy reproduction --

JANE

Why do you go straight to breeding? With my brother?

MAURA

I like Tommy. A lot. But I love you. And I hate it when you hate me. So I'm not doing anything else to compromise our friendship.

Maura gets the cork out.

JANE

Okay...good...because I hate it when I have to hate you.

Maura pours some for Jane.

MAURA

Sip it slowly...

Jane takes a sip. SPITS it back in the glass.

JANE

Ugghh...how much was this?

MAURA

\$650! Did you just spit out a '94 Chateau --

JANE

--Le Blah-blah? Yeah...Real smart shopper, that Tommy.

Jane looks at the label.

JANE (CONT'D)

Spends his rent on old vinegar with a touch of rancid garlic --

MAURA

It just needs to breathe, release its tannins...

Maura takes a sip, makes a face.

MAURA (CONT'D)

Uh...you may be right.

Jane starts pouring hers back into the bottle.

(CONTINUED)

MAURA (CONT'D)

What're you doing?

JANE

Putting it back so Tommy can return
it.

MAURA

I don't think they'll take it back.

Jane grabs Maura's glass and starts to pour that back, too.

JANE

Oh, yes they will...

FADE TO BLACK.

END OF EPISODE