



rizzoli & iles

“What Doesn’t Kill You”

Episode 301

#2M5901

Written By

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PRODUCTION DRAFT

February 28, 2012

BLUE FULL REVISED

March 4, 2012

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RIZZOLI & ISLES

301 "What Doesn't Kill You" BLUE REVISED

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
*Wally Wisniewski/Customer.....	TBD
Captain Detective John Connors	TBD
Sergeant Detective Cliff Cummings	TBD
Patrick "Paddy" Doyle	TBD
Lieutenant Detective Sean Cavanaugh.....	TBD
Dr. Robertson.....	TBD
Special Agent Gabriel Dean.....	TBD
Constance Isles.....	TBD
Stanley	TBD
Dr. Pike	TBD
Ralph.....	TBD
Fred.....	TBD
*Reporter.....	TBD

RIZZOLI & ISLES

301 "What Doesn't Kill You" BLUE REVISED

SET LIST

INTERIORS

RALPH'S LIQUOR STORE

MAURA'S HOUSE
GREAT ROOM / KITCHEN

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
MAURA'S OFFICE

BPD

INTERROGATION ROOM
OBSERVATION ROOM
HOMICIDE SQUAD ROOM
SQUAD HALLWAY/
ELEVATORS

LOBBY

LOBBY ELEVATORS / LOBBY
ENTRANCE

EVIDENCE MANAGEMENT
OFFICE
WAREHOUSE

AISLE

SECURE AREA

DIVISION 1 CAFÉ (5 YRS EARLIER)
BALLISTICS SHOOTING RANGE
CAVANAUGH'S OFFICE

JANE'S APARTMENT

LIVING ROOM
BEDROOM
KITCHEN
FOYER

HOSPITAL

HALLWAY OUTSIDE SURGERY
CONSTANCE'S ROOM

*

*

PADDY'S ROOM

*INFORMATION DESK/ELEVATOR

WALLY'S HOUSE

*KITCHEN/DINING ROOM

RIZZOLI & ISLES

301 "What Doesn't Kill You" BLUE REVISED

SET LIST

EXTERIORS

MAURA'S HOUSE
COURTYARD

WALLY'S HOUSE
BACK DOOR

*BOSTON CEMETERY

*BOSTON

RIZZOLI & ISLES

301 "What Doesn't Kill You" BLUE REVISED

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-3, 5-8B, 11-14B	D1
17, 18A	N1
18	FLASHBACK - DAY
18B	EARLY MORNING 2
18C-18E, 22-32	D2
33-39	N2
40-41	D3

ACT ONE

A1 INT. RALPH'S LIQUOR STORE - DAY 1 A1 *

Store owner RALPH, 60s, enthusiastically eats a bag of chips *
as he watches local news. Only one CUSTOMER, 50s. He fills *
out numbers on "THE NUMBERS GAME" MA lottery ticket. *

REPORTER (ON TV) *

...a 20 year search for mobster *
Paddy Doyle ended today after *
Boston detective Jane Rizzoli shot *
the suspected murderer in a police *
ambush... *

CUSTOMER *

(shakes his head) *

Damn... *

RALPH *

One for the good guys, huh? *

CUSTOMER REPORTER (ON TV) *

...Yeah, but someone worse A reliable police source now *
could take over. Least Paddy confirms Doyle, who was *
Doyle was from Southie, seriously wounded, is the *
played by some rules. father of Dr. Maura Isles, *
the Chief Medical Examiner of *
the Commonwealth of *
Massachusetts... *

RALPH (CONT'D) *

Can you believe that's his *
daughter? *

As Customer heads back to the refrigerated case -- *

CUSTOMER *

You think that's good, get this: *
cop who shot him and the M.E. are *
best friends. *

He SLIDES open the glass door, Ralph follows him, back to the *
door as DING! A BELL signals another customer -- *

RALPH *

You kidding? The cop that shot him? *

CUSTOMER *

Hey, you can't make this stuff up -- *

A SKI-MASKED MAN'S REFLECTION ON THE CASE. *

BOOM! BOOM! In quick succession, Ralph and Wally are BOTH *
HIT. *

(CONTINUED)

A1

CONTINUED:

A1

Wally FALLS FACE FIRST into the OPEN glass case, DROPS the *
glass soda bottle. It SHATTERS. Blood SEEPS from the fatal *
gunshot wound across Wally's back. *

1

INT. BPD - LOBBY - DAY 1

1

DET. JANE RIZZOLI, SGT. DET. VINCE KORSAK and DET. BARRY *
FROST return from the warehouse shooting (Season 2 Finale). *
Korsak and Frost throw concerned looks at Jane, who is *
uncharacteristically somber as she hangs up her cellphone. *

JANE

Paddy made it to surgery... *

KORSAK

It was a good shooting. You did
what any of us would do.

JANE

You woulda shot your best friend's
father?

KORSAK

If he was head of the Irish mob,
hell yeah.

In the café, a group of uniforms SURROUNDS FRANKIE RIZZOLI *
JR., buzzing about the Paddy Doyle shooting. Frankie heads *
out to talk to Jane as she fingers her empty gun holster. *

JANE

Feels weird when they take your *
gun. *

FROST

You'll get it back after it's test-
fired. How's Agent Dean?

JANE

Don't know, don't care.

KORSAK

I checked: it was a through-and- *
through. *

JANE

So he'll live? Too bad. *

As Frankie pulls her aside -- *

FRANKIE JR.

You okay? *

(CONTINUED)

1

CONTINUED:

1

JANE

They're talking about the shooting,
aren't they?

*
*
*

(CONTINUED)

1

CONTINUED: (2)

1

FRANKIE JR.

Oh, you know, a little...

*

*

JANE

(as she looks at uniforms)

Tell them I'm in no mood for the back slapping. Where's Ma?

*

*

*

*

FRANKIE JR.

She went to the hospital...

*

*

JANE

Good...I don't think Maura wants me anywhere near her right now...

*

*

*

LT. DET. SEAN CAVANAUGH emerges from the elevators.

*

CAVANAUGH

Rizzoli, you all right?

JANE

Yeah.

CAVANAUGH

Then head upstairs. Captain Connors needs a statement.

JANE

(a little concerned)

Since when does the head of Internal Affairs do interviews?

CAVANAUGH

You know the routine: just go in there and tell your story.

2

INT. BPD - INTERROGATION ROOM - DAY 1

2

BPD INTERNAL AFFAIRS CAPT. JOHN CONNORS, 40s, not an asshole, good-looking, faces Jane. She looks nervous. Files and the "Kel-set" from Korsak's car are on the table.

CONNORS

Take me through what happened just before you discharged your weapon.

JANE

The suspect pulled out his gun --

CONNORS

The firefighter, Kevin Flynn.

(CONTINUED)

JANE

Yes.

*

FLASHBACK: QUICK POP

JANE (V.O.)

We believed Flynn tried to kill Dr. Isles to stop her arson investigation.

*
*
*
*

-- MAURA AND CONSTANCE TRY TO DIVE OUT OF THE WAY AS A CAR SCREAMS INTO THEM.

JANE (V.O.)

...He nearly killed her mother.

*
*

BACK TO PRESENT

CONNORS

And yet, you didn't arrest him --

*

JANE

We needed evidence. That's why we were in the warehouse.

CONNORS

Why was Agent Dean there?

FLASHBACK:

JANE (V.O.)

I don't know...

*
*

-- Jane sees Dean. She's furious, betrayed. "You followed me?" He shakes his head, "No."

BACK TO PRESENT

CONNORS

Were you aware that Paddy Doyle would be there?

*
*

JANE

No.

*
*

FLASHBACK: QUICK POPS

*

-- PADDY DOYLE appears above on a catwalk, SHOTS Kevin.

BACK TO PRESENT:

BOOM! We hear an echo of the gunfire as Connors turns off the "Kel-set." Jane stares at the recorder.

CONNORS

It was Agent Dean, not you, who stopped Doyle. Why was that?

*

Jane sighs, troubled and uncertain as she remembers --

*

FLASHBACK: QUICK POPS

-- AGENT GABRIEL DEAN yells, "Drop your weapon, Doyle." Jane screams, "Gabriel, no." They exchange fire.

-- Dean is hit. Paddy is hit.

-- Maura screams, "No. No!" Jane FIRES. Paddy BREAKS through catwalk rails. LANDS with a sickening SMACK.

*

*

-- Maura kneels next to Paddy. Jane pulls off her jacket, tries to give it to Maura, who says, "Don't you touch him."

BACK TO PRESENT

Jane looks stricken by the memory. And there's something else: could it be guilt?

JANE

He hesitated...

CONNORS

What?

JANE

Doyle. He had a clear shot...

CONNORS

How long have you known that your friend is Paddy Doyle's daughter?

Cavanaugh and Korsak watch.

CAVANAUGH

I don't like where this is heading.

JANE

What does that have to do with the shootings?

CONNORS

Answer the question.

*

*

JANE

Two years.

*

*

CONNORS

What's your relationship with Agent
Dean?

*

JANE

He's a colleague.

CONNORS

You have sexual relations with all
your colleagues?

*
*

KORSAK

Uh-oh...

JANE

Excuse me?

*
*

CONNORS

(looks through file)
Agent Dean gave us a statement
acknowledging an intimate
relationship.

JANE

(angry)
When did he do that?

*
*
*

CAVANAUGH

Crap...did you know this, Vince?

Korsak has his hands around his head, shakes his head.

JANE

Who I sleep with has nothing to do
with the fact that Doyle shot Agent
Dean, who is a federal agent, and
pointed his gun at me.

*
*

CONNORS

I think it says a great deal about
your judgment, Detective.

CAVANAUGH

We're in trouble...

5 **INT. HOSPITAL - HALLWAY OUTSIDE SURGERY - DAY 1** 5 *

DR. MAURA ISLES paces. Two BPD Uniforms stand near the door. Maura looks up anxiously to see DR. ROBERTSON exit from surgery. ND nurse attaches paperwork, hands a clipboard to Dr. Robertson, who acknowledges the uniforms as she approaches Maura.

DR. ROBERTSON
Two of the city's best spine surgeons are evacuating the hematoma. We should know more after that.

MAURA
So no movement in his legs...And the bullet wound to his abdomen?

DR. ROBERTSON
We're about to do an exploratory laparotomy.

MAURA
What's his prognosis? *

DR. ROBERTSON
Not good. *

6 **INT. BPD - INTERROGATION ROOM/OBSERVATION ROOM - DAY 1 -** 6 *
SAME (INTERCUT)

Jane stares at the one-way mirror, defeated and exhausted. Cavanaugh and Korsak stare helplessly back. I.A.D. SGT. DET.

CLIFF CUMMINGS, 30s, clean cut and earnest, enters with a thick file. Connors motions for Cliff to sit. Cliff does.

CONNORS

Sergeant Detective Cummings will be working with me on this.

Cliff nods stiffly at Jane, who returns the nod.

CLIFF

Detective, did you put a BOLO out for Paddy Doyle?

Jane eyes the file Cliff brought in.

JANE

I...uh...No, sir. I did not.

KORSAK

(about to go in)
Hell, I didn't either --

CAVANAUGH

(stops him)
Don't. You'll make it worse.

CLIFF

And why is that?

JANE

(holding her ground)
Dr. Isles' life was in danger.

*

CONNORS

So she asked you not to?

JANE

No...I knew Doyle wouldn't let anything happen to her until we had the suspect...

Jane trails off, realizing how lame this now sounds.

CONNORS

You doing favors for Doyle because Dr. Isles is your best friend?

JANE

What? No!

Cliff lays surveillance photos of Paddy on the table.

INSERT: Paddy at the docks (Ep. 209). Paddy getting into a getaway car (Ep. 209).

CLIFF

But you knew Doyle sometimes slipped into town to see his daughter, didn't you?

JANE

Apparently, you did, too.

As Cavanaugh's phone BUZZES a text --

KORSAK

You gotta stop this, Sean. We can't let her take the heat for all this -

Cavanaugh reads text, shows Korsak. They PUSH THROUGH the connecting door --

CAVANAUGH

John, we gotta take a break. We got a homicide.

KORSAK

Jane, let's go --

CLIFF

She's not going anywhere --

CAVANAUGH

It's a cop.

Jane gets up. Connors and Cliff don't try to stop her.

Jane and Korsak are on the move.

JANE

Hell of a way to get out of an interview...You hear who it was?

*
*

KORSAK

No. How you holding up?

*
*

JANE

You saw -- we're not looking good.

*
*

KORSAK

We'll get through it.

*

JANE

No, we won't. Especially once he interviews the woman who cannot tell a lie.

*

KORSAK

You gotta call Dr. Isles, tell her
how to play this --

*
*

Jane nods, dials her cell.

ON CAVANAUGH AND CONNORS, down the hall.

CAVANAUGH

You need to back off, John. I want
'em focused on this cop killing. My
people are clean.

*
*
*

CONNORS

(watches Jane)

You want to bet your career on
that, Sean?

*
*

Cavanaugh doesn't answer. He watches as Jane and Korsak
disappear into the elevator.

7A

INT. HOSPITAL - HALLWAY OUTSIDE SURGERY - DAY 1 - SAME

7A

Maura is with Dr. Robertson.

*
*
*

DR. ROBERTSON

(holds up clipboard)

Does he have anyone? Any family?
We'll need to know whether to
resuscitate...

*
*
*
*
*

MAURA

(takes clipboard)

Me...

(off her surprised look)

I recently learned that he is my
biological father.

*
*
*
*
*
*

DR. ROBERTSON

Maybe the question I should be
asking is do you have anyone?

*
*
*

Maura's phone BUZZES. She turns it off without looking at it.

*

MAURA

I'll be fine.

*
*

8

INT. BPD - LOBBY ELEVATORS/LOBBY ENTRANCE - MINUTES LATER

8

Jane and Korsak talk in the elevator.

*
*
*

JANE

(as she pockets phone)

She's not picking up. She knows
it's me.

*

KORSAK

You don't know that. You guys'll
make up.

JANE

That's what they said about The
Beatles.

DOORS OPEN. Jane sees Agent Dean limp through security.
Korsak, aware of the tension, is friendly.

*

KORSAK

Look at you, Agent Dean. Already up
and around.

JANE

You betrayed me.

DEAN

Jane, listen to me.

JANE

Why the hell would you tell
Internal Affairs that we had an
"intimate sexual relationship"?

DEAN
(fires back)
How do you describe relationships
with men who spend the night in
your bed?

KORSAK
(moves quickly to exit)
Uh...I'll pull the car around.

JANE
What were you doing there?
Following me?

DEAN
I was following Maura.

A beat as she absorbs what this means.

JANE
Thinking it would lead to Doyle.

She scans his face. It's true.

JANE (CONT'D)
That's why you came back, isn't it?
You figure, show up with some
greeting card cliches, then follow
my best friend around. Nobody's
gonna ask questions --

DEAN
Jane -- it wasn't like that --

JANE
You were hoping you'd be the hero. *
(looks at his injured leg) *
You don't look too heroic, Agent *
Dean. *

DEAN *
Don't just walk away -- *

JANE *
(as she pushes past him) *
We just lost a cop. I got a case to *
work. *

As Jane pushes past him, OFF her face fighting back emotion. *

8A

INT. HOSPITAL - CONSTANCE'S ROOM - DAY 1

8A

CONSTANCE ISLES rests. As Maura enters, Constance sits up *
expectantly. *

MAURA

If he lives, he might be paralyzed.

CONSTANCE

I'm sorry, sweetheart.

MAURA

I don't know why I feel like this.
He's a bad guy.

CONSTANCE

Because you're a compassionate
person...Why didn't you tell me
you'd found your biological father?

MAURA

...I don't know...He found me...he
came to the morgue to identify his
son's body.

CONSTANCE

...His son...You had a brother...

MAURA

A half-brother. I met him on my
autopsy table. Twenty-two years
old. He was killed by one of his
father's rivals.

CONSTANCE

What a terrible life Paddy has had.

MAURA

So you did know him --

CONSTANCE

No. I told you, we didn't have any
information about your birth
parents.

MAURA

Would you have taken me if you'd
known I was Paddy Doyle's daughter?

CONSTANCE

Maura, darling. You're my daughter.
Your father and I raised you.
You're ours, not his --

ANGELA (O.S.)

Can I come in?

Maura turns to see a tentative ANGELA RIZZOLI. She has
flowers for Constance and a cup of coffee for Maura.

(CONTINUED)

8A

CONTINUED: (2)

8A

CONSTANCE

Angela...how sweet of you to come.

Maura takes a deep breath at the sight of Jane's mother.

8B

INT. RALPH'S LIQUOR STORE - DAY 1

8B

The crime scene PULSES: Frost, ND detectives and CSRU techs. Wally and Ralph's bodies lie where they fell. Frost hands FRANKIE RIZZOLI JR. Wally's credentials, indicates Jane and Korsak entering. Frankie takes the creds over to them.

FRANKIE JR.

Double homicide. Ralph Jones and
Officer Walter --
(struggles to read name)
Wiz--new--

KORSAK

Wally Wisniewski? [WIZ-NIV-SKI]

JANE

He transferred to Evidence
Management to get off the street...

KORSAK

What the hell happened?

FROST

Looks like a robbery.

Jane walks over to the cash register. It's closed.

JANE

What'd they get? Register's not
even open.
(to Frost)
You look at the security video?

FROST

(as he goes to do it)
Just about to.

Jane sees the officious DR. PIKE. He PACES, self-important,
as he DICTATES notes into his phone's recorder.

DR. PIKE

...the body is that of a well-
nourished white male...
approximately late 50s...

JANE

What's Pike doing here?

(CONTINUED)

FROST

You mean other than annoying the
crap out of people?

KORSAK

We're stuck with him 'til Dr. Isles
gets back.

Jane forces her mouth into something that looks faintly like
a smile and walks over to Pike. Korsak follows.

JANE

Dr. Pike. So great to have your
expertise on this one.

PIKE

Double homicide. Almost certainly a
.38-caliber.

KORSAK

(to himself, doubtful)
That's a pretty big hole.

JANE

Maybe I'll just take a look --

PIKE

Cause of death is quite clear.
Perhaps Dr. Isles needed your
"expert" medical opinion because
she doubted her own. I do not.

Jane bites back a retort, manages another fake smile.

JANE

We were all so frustrated by her
wishy-washy approach. I love a man
who knows what he thinks. May I?

He's flattered, stands aside. She crouches, Korsak joins her.

PIKE

(continues dictation)
...a faint mustache and beard are
present. The lips are without
injury...

JANE

He was shot in the back. That's not
a classic robbery.

FROST

(calls to them)
Might want to look at this.

(CONTINUED)

Jane and Korsak move quickly to watch the security tape. *
Frankie Jr. moves in to get a look, too. *

INSERT: security monitor plays video of a ski-masked gunman. *
He SHOOTs Fred and Wally. BANGS a few keys on the cash *
register, looks around and takes off. Jane narrates. *

JANE (V.O.) *
Has a skier ever worn one of those *
stupid masks? *

FRANKIE (V.O.) *
They're really itchy. *

JANE *
He panics before he gets the cash. *
Frankie, anybody report other *
robberies in the area? *

FRANKIE JR. *
Nope. *

KORSAK *
Like you said, doesn't feel like a *
classic robbery. *

JANE *
You think our gunman knew Wally was *
a cop? *

END OF ACT ONE *

ACT TWO

*

9 OMITTED 9 *

10 OMITTED 10 *

11 INT. HOSPITAL - HALLWAY OUTSIDE SURGERY - DAY 1 - SAME 11

Maura and Angela talk.

MAURA

The way I reacted...I bit Jane's
head off...

ANGELA

You were afraid for your life --

MAURA

Adrenaline impairs cognitive
sequencing...Still, I'm never that
irrational...

*

ANGELA

We can't help who we love. I'm so
sorry you're going through this --

*

*

*

MAURA

I don't "love" Paddy Doyle. He's
done terrible things.

(MORE)

(CONTINUED)

MAURA (CONT'D)

But...when Jane pulled the trigger...I never see how they get to my autopsy table...

*
*

ANGELA

She understands you were in shock.

MAURA

...I wish it had been anyone but her...he tried to tell me something..."Hope." He kept saying "hope." Maybe it's her name...

*
*
*
*

ANGELA

Your biological mother's name?

*
*

MAURA

He's the only one who knows...

*
*

Maura's attention is pulled by Dr. Robertson, talks to TWO other surgeons. Maura's face clouds with pain.

*

MAURA (CONT'D)

I was afraid to be a "real" doctor.

*

ANGELA

What're you saying? You're a real doctor!

*
*

MAURA

I don't save people. I don't do what they do: face mothers, husbands, children...tell them the person they loved is dead...

*
*
*

ANGELA

You speak for the dead. Give their families peace.

*
*
*

Dr. Robertson heads toward them with some paperwork.

DR. ROBERTSON

Dr. Isles, I'm sorry to ask you to do this, but you didn't fill out the D.N.R.

*

Angela looks questioningly at Maura.

MAURA

Do Not Resuscitate. I have no idea
what he'd want...

DR. ROBERTSON

(as she walks away)

Think about it for a minute. I'll
be back.

Maura's eyes brim with tears. Angela makes a move to hug her.

MAURA

Please don't...I'm...my mother
is...reserved...I'm not...good at
it, either...

*
*

ANGELA

Jane always squirmed off my lap...
You have that in common.

*

This reminder of the rift with Jane makes Maura stiffen.

MAURA

You should go home. I'll be okay.

*

ANGELA

No, I want to --

*
*

MAURA

-- I'm used to being alone. Please.
I'll be okay.

*
*
*

As Angela walks away, Maura stares at the paperwork.

*

Ralph's body is being wheeled out as ND morgue techs load
Wally's body onto a gurney. Korsak hangs up his cell.

*
*

KORSAK

Cavanaugh says Connors just left
headquarters. Get to the hospital
before he does.

*

JANE

(not moving)

We've got a double homicide to
solve --

KORSAK

(low and intense)

If we don't get out in front of
this, we're not gonna be
investigating any homicides.

12

CONTINUED:

12

JANE

You said it was a good shooting --

*

KORSAK

And now it's a witch hunt. I.A.D.
thinks we're dirty cops --

JANE

But we're not --

KORSAK

We bent a few rules, Jane. To
outsiders, we look dirty. Go. Now.

*

13

INT. HOSPITAL - INFORMATION DESK/ELEVATOR - DAY 1

13

*

DOORS OPEN, REVEAL Jane. People exit. Jane BREATHES HARD,
PUNCHES the button as she sees Connors and Cliff, their backs
to her, getting directions.

*

*

*

CONNORS

...so S.I.C.U. ["SEA-Q"] is fourth
floor, then left out of the
elevators. Thanks.

*

*

*

*

They turn, just as the DOORS safely CLOSE on Jane.

*

14

**INT. HOSPITAL - HALLWAY OUTSIDE SURGERY - DAY 1 - MINUTES
LATER**

14

Maura PACES as Jane exits the elevator. Maura's startled to
see her. Jane RUSHES her.

JANE

Don't say anything, just listen.

MAURA

Jane, I'm sorry, too --

JANE

(in a rush)

-- We don't have much time. The
head of Internal Affairs is on his
way to get your statement about the
shootings --

This is unexpected: Maura is confused -- and not happy.

MAURA

That's it? You don't have anything
else to say, like I'm sorry your
father is dying?

(CONTINUED)

JANE

So he's your "father" now? Am I
sorry that a man wanted for 15
murders didn't shoot Frost or me,
too? No. I'm not.

*
*
*

MAURA

Then why are you here?

JANE

To warn you. If our friendship meant anything, think before you answer the questions you're about to get asked --

CONNORS (O.S.)

Detective Rizzoli --

Jane turns and sees Connors and Cliff headed toward them.

MAURA

I think you should go.

JANE

(rapid, not giving up)
They're building a case -- they think we're all dirty --

Too late. Connors is pissed.

CONNORS

Your contempt of the rules borders on criminal. You are talking to a witness --

MAURA

She was asking about my father --

*

Jane is surprised, tries to get Maura to meet her eye.

CONNORS

You're ordered not to talk to each other until our investigation is concluded.

As Jane walks away --

CONNORS (CONT'D)

I know this isn't a good time, but I have some questions.

Jane turns. Maura meets her glance this time.

MAURA

(deliberately)
I'll answer any questions you have.

OFF an uneasy Jane as she walks away.

*

14A

INT. HOSPITAL - HALLWAY OUTSIDE SURGERY - DAY 1 - MINS LATER

*

Connors has been questioning Maura. Cliff is with him.

*

14A

CONTINUED:

14A

CONNORS
...and you immediately told
Detective Rizzoli that Paddy Doyle
had resurfaced --

*
*
*
*

MAURA
Yes, but --

*
*

CONNORS
Did Detective Rizzoli act on this
information?

*
*
*

Maura hesitates as she realizes why Jane was warning her.

*

MAURA
I know she told Agent Dean.

*
*

CONNORS
She told her boyfriend?

*
*

MAURA
(flustered)
Yes...

*
*
*

CONNORS
Did she also tell him not to alert
his bosses at the FBI that one of
its most wanted fugitives was here?

*
*
*
*

MAURA
She, uh --

*
*

CONNORS
Yes or no, Doctor? Or did she tell
Agent Dean to do nothing until she
gave him the okay?

*
*
*
*

MAURA
(it kills her to say it)
She did.

*
*
*

Dr. Robertson bursts through the surgery doors.

*

DR. ROBERTSON
He's coming out of sedation. You
can see him now.

*
*
*

14B

INT. HOSPITAL - PADDY'S HOSPITAL ROOM - DAY 1 - CONTINUOUS 4B

*

Maura stares at PADDY DOYLE. His chest is heavily bandaged.
Tubes DRAIN fluids. Machines MONITOR his critical bodily
functions. Maura turns to see Connors and Cliff.

*
*
*

CONNORS

I know this is uncomfortable, and I'm sorry for that. But this man is an organized crime figure.

*
*
*
*

MAURA

...he's not going anywhere right now.

*
*
*

CLIFF

Do you want to help your friend Detective Rizzoli?

*
*
*

MAURA

What do you mean?

*
*

CONNORS

We know that Paddy kept a book. Did he ever mention it?

*
*
*

MAURA

A book? No.

*
*

Cliff bends down, finds a bag under Paddy's gurney with his bloody clothing. He looks through it.

*
*

CONNORS

You understand why that book is critical.

*
*
*

MAURA

I saw the GODFATHER. I'm guessing it's got names of everyone who's ever paid off Paddy or been paid.

*
*
*
*

CLIFF

We suspect it has the names of dirty cops.

*
*
*

MAURA

Jane isn't dirty.

*
*

CONNORS

The only way I'm going to be able to clear good cops is to find the dirty ones.

*
*
*
*

PADDY

(mumbling)

Book...book will keep you safe...

*
*
*

MAURA

Is Jane's friendship with me hurting her? Because if it is --

*
*
*

Paddy's EYES OPEN and LOCK ONTO Connors' I.A.D. badge. Paddy *
LUNGES for Connors, GRABS his wrist and manages TO HOLD IT IN *
A DEATH GRIP. His monitors ALARM. *

PADDY *
Don't you touch her! *

MAURA *
Don't! Your sutures! *

Cliff pushes Maura out of the way, goes to help. *

CONNORS *
Easy buddy, easy! *

The MONITORS SCREAM as Paddy uses every ounce of what's left *
to hold Connors. Maura PUSHES to get through, tries to calm *
Paddy down as Connors pries his fingers off of him. *

MAURA *
Please, lie back down. I'm fine. *

PADDY *
...Maura...earthly harm... *

CONNORS *
(to Cliff) *
I want I.A.D. people here 24/7 *
until we have him in lock-up. And I *
want that book. *

END OF ACT TWO *

ACT THREE

*

15 **OMITTED** 15 *

16 **OMITTED** 16 *

17 **INT. MAURA'S HOUSE - NIGHT 1** 17

Angela makes herself some tea. There's a knock at the door.
It opens. It's Jane.

JANE
(whispers)
Is Maura here?

ANGELA
(whispers back)
No. Why are we whispering?

Jane tentatively steps in, ill-at-ease but in need of T.L.C.

(CONTINUED)

ANGELA (CONT'D)

Remember when you thought you and
Becky Zisti would never be friends
again?

*

JANE

I didn't shoot Becky Zisti's
father, Ma.

*

ANGELA

So apologize.

JANE

For what?

ANGELA

(holds up tea box)

You want some tea? It's from the
Sichuan Province [She mispronounces
it: "Sheesh-wan."] It gets its
flavor from Pandas.

JANE

(as she reads back of box)

How does it get flavor from a
Panda?

ANGELA

Maura says the Pandas fertilize the
tea plants.

*

JANE

That means they grow it in Panda
poop, Ma.

Angela drops her spoon.

ANGELA

Oh...Okay, let me fix you
something. What do you feel like
eating?

*

*

JANE

People.

ANGELA

Aww, c'mere, honey. It'll be okay.
You and Maura will patch it up.

Angela tries to hug her. Jane wriggles away from her.

JANE

I don't want a hug, okay?

ANGELA

At least you're not Wally. Poor fella. I kept trying to get him to stay in, get his dinner at the café. So much safer.

*

JANE

Did you just say, "At least you're not Wally"?

ANGELA

Oprah says think of three good things that happened in your day. You'll perk right up.

*

JANE

...I'm not Wally, you've stopped hugging me -- and I don't wear a size 11 shoe. Hey, I feel so perky.

ANGELA

People can't help the size of their feet...

But Jane is suddenly distracted by a new (to her) charcoal drawing hung in Maura's great room. She walks over to it.

CLOSE ON: charcoal drawing of a young woman on her knees in a graveyard. She stares in anguish at a headstone.

JANE

Gee, this is cheery.

ANGELA

Isn't it nice? One of Constance's students drew it, and gave it to her.

JANE

It's awful. So is my life.

Jane PLOPS on the couch, glum. Angela sits next to her.

ANGELA

Is it okay if I pat your knee?

JANE

Knock yourself out.

ANGELA

Your father and I saw a marriage counselor once.

JANE

You did? Wow, money well spent.

(CONTINUED)

ANGELA

There was one thing Dr. Becker made us do that worked for a little bit.

JANE

Is that when you had Tommy?

ANGELA

Oh for heaven's sakes, Jane. We already had Tommy. Dr. Becker made us tell him our story: how we met.

*
*
*

JANE

Maura and I aren't a couple, Ma.

ANGELA

(leans in, hugs her)
I'll stop hugging if you tell me.

JANE

Okay, okay, stop...So...I was in the Drug Unit...

ANGELA

I was so frightened when you were doing that work --

JANE

If you interrupt or hug, I'm done.

Angela makes a locking motion with her fingers.

JANE (CONT'D)

When you're a girl doing buy-busts, you have to be a hooker.

ANGELA

Mother of Mercy! You were a prostitute?

*

JANE

No, Ma. That was my cover. So...I can't carry I.D. or money, and I'm starving --

FLASHBACK:

STANLEY picks his teeth with a toothpick as Jane, New Jersey-slutty with a high-hair ponytail and 4-inches of miniskirt, argues with him. A line has formed.

FIND MAURA in a chic suit as she gets in line. It's clearly her first day of work. She's anxious, checks her watch.

(CONTINUED)

JANE

C'mon, Stanley! You know I'm good for it!

STANLEY

I don't know anything about you, "Tiffany."

As Maura surreptitiously SLIDES a latex glove onto her right hand and pulls out a crisp \$20 --

JANE

C'mon! Two dollars for a day-old donut and bad coffee. Please. I'll get it to you after my shift.

STANLEY

You think you'll make that much?

JANE

I hope Big Mo tows your Chevy, your crap coffee gives you an ulcer -- and -- and you die of psoriasis!

She's hit a nerve. Stanley pulls down his sleeves. Maura steps forward, tries to hand Jane the \$20.

JANE (CONT'D)

You mind? You'll get your non-fat latte in a minute, sister.

MAURA

No, it's for you. And given the Vitamin D deficiency -- likely from your...uh...night work -- you're better off with some plain yogurt. And some leafy greens.

Maura tries again with her gloved hand.

JANE

(re: latex glove)

I pretty much have my lice under control. But Stanley here has psoriasis.

MAURA

Psoriasis is not contagious. It's a genetic disease.

JANE

What about rudeness? Is that genetic, too?

MAURA

I was simply trying to be nice.

JANE

Yeah, well, not every hooker has a heart of gold.

MAURA

Apparently not. "Sister."

BACK TO PRESENT

Jane and Angela laugh as Maura enters. Jane stops laughing, jumps to her feet. The tension is thick between them.

MAURA (CONT'D)

You shouldn't be here...not while they're investigating...

JANE

Why? What did you say to Connors?

MAURA

I...uh...you know I can't say...

JANE

How were we ever friends?

ANGELA

Jane Clementine Rizzoli!
(then)
There's an investigation going on?

MAURA

Your middle name is "Clementine"?

JANE

Thanks, Ma. Thanks a lot.

ANGELA

I thought it was pretty. Oh, my darling...Jane, why are they investigating you?

JANE

Ma, get your stuff. You can't live here anymore.

MAURA

This isn't necessary.

JANE

You mean since your own family is so messed up, you need mine?

(CONTINUED)

Jane TURNS on her mother who isn't moving. She's furious.

JANE (CONT'D)

You've always said blood is thicker, Ma. Well, choose.

(as Angela looks at Maura)

Hello? That's water. Blood is over here. Okay, suit yourself.

(as she heads out)

You both enjoy your excrement tea.

ANGELA

Jane, wait.

(fights not to cry)

I'll just grab a few things. *

Angela stares longingly at the charcoal drawing. SIGHS. She'll miss it here. Maura pulls it off the wall. *

MAURA

Take it. I've always hated it.

JANE

I'll be in the car. *

Angela embraces Maura, tears running down her cheeks. *

ANGELA

You're like my daughter, too. *

MAURA

Go, Angela. I don't want to make it worse for you. *

Angela gulps back emotion, heads out the back door. *

OFF Maura, stunned and hurt. *

18A **EXT. BOSTON - ESTABLISHING - NIGHT 1**

18A *

18B **EXT. BOSTON - ESTABLISHING - EARLY MORNING 2**

18B *

18C **INT. JANE'S APARTMENT - BEDROOM - DAY 2**

18C *

ON JANE as she sleeps. REVEAL Angela, in bed with her. Angela brushes hair out of Jane's face. Jane STARTLES awake. *

JANE

Ma, what are you doing in my bed? *

ANGELA

Your couch feels like a bag of marbles. *

(CONTINUED)

18C

CONTINUED:

18C

JANE

Get out.

*
*

ANGELA

You made me leave my Luxuriana
mattress for this kind of
treatment?

*
*
*
*

As Angela walks out --

*

JANE

Wait, Ma, I'm sorry...Ma...Ma?

*
*

Jane pulls a pillow over her face and SCREAMS into it.

*

JANE (CONT'D)

Arrrgghhh!

*
*

Angela pokes her head back in.

*

ANGELA

I'm not talking to you until you
say three nice things.

*
*
*

JANE

How can you not talk to me if
you're talking to me?
(Angela heads out)
I found all the tops to my
Tupperware containers, I don't have
leprosy, and my mom is really,
really sweet and left the comforts
of her free Beacon Hill guesthouse
to stay in my crappy apartment
because she loves me.

*
*
*
*
*
*
*
*
*
*

ANGELA

(as she moves to hug)
Yes. I do.

*
*
*

JANE

No hugging. And this is where
you're supposed to say, "It's not a
crappy apartment."

*
*
*
*

18D

INT. JANE'S APARTMENT - KITCHEN - DAY 2

18D

*

Angela is overdoing breakfast: omelette, home fries and
bacon. Frankie SITS at the counter as Jane RUSHES out of her
bedroom, late and surprised to see him.

*
*
*

JANE

What're you doing here?

*
*

(CONTINUED)

FRANKIE JR. *

I always have breakfast at Ma's
house when I have a late shift. *

JANE *

This isn't Ma's house. *

FRANKIE JR. *

No, thanks to you, she's crashing
on a piece of plywood you call a
couch. *

JANE *

Thanks to me? I didn't notice you
stepping up to help her out when
Dad left -- *

As Angela sets down a plate in front of Frankie, she goes to
make one for Jane -- *

ANGELA *

Can you two fight after we've had
breakfast? *

As an answer, Jane DUMPS Frankie's perfectly arranged
breakfast into a plastic Tupperware container. WAVES around
the lid at Angela. *

JANE *

Still perky! *

Jane takes a chunk of egg, eats it with her fingers. *

FRANKIE JR. *

Nice manners. Your mother would be
so proud. *

ANGELA *

No she wouldn't. *

There's a knock. Jane answers as she heads out. It's Dean in
his FBI uniform: a navy blue suit. He has flowers. *

DEAN *

Hey...Thought flowers were better
than a greeting card... *

She takes them, surprising him. *

JANE *

That makes everything so much
better. *

She turns and DROPS the expensive arrangement in a trash can. *

(CONTINUED)

18D

CONTINUED: (2)

18D

ANGELA

Jane Clemen--

*
*

JANE

Don't! DO NOT SAY IT.

*
*

Jane PUSHES DEAN into --

*

18E

INT. JANE'S APARTMENT - FOYER - DAY 2 - CONTINUOUS

18E

JANE

I'm late for work. If you're on a stakeout to nail that dirty cop, Jane Rizzoli, I see you.

*
*
*
*

DEAN

You have to listen to me.

*
*

JANE

No, I don't. You're trespassing.

*
*

DEAN

We have Paddy on a wiretap talking about a big score right before he was shot --

*
*
*
*

This stops her cold. He's risking everything by divulging this --

*
*

JANE

You shouldn't be telling me this. You could lose your job.

*
*
*

DEAN

We know he's got people on the inside.

*
*
*

JANE

Inside the police department?
(off his nod)
So since you're already losing your job, what else are you "not" telling me?

*
*
*
*
*
*

DEAN

Whoever was working with -- or maybe for -- Paddy Doyle is moving in to take over.

*
*
*
*

JANE

What does this have to do with I.A.D. crawling up my ass? Or do you think I'm working for Paddy?

*
*
*
*

DEAN

(grave)

I think you're being set up so it
looks that way.

JANE

(means it)

Thank you for telling me.

DEAN

...Jane -- I was ordered back to
Washington. I'm...I'm on my way to
the airport. I wish --

JANE

I wish, too. G'bye.

She quickly but tenderly kisses him on the cheek.

END OF ACT THREE

*
*
*
*
*
*
*
*
*
*
*
*

ACT FOUR

			*
19	OMITTED	19	*
20	OMITTED	20	*
21	OMITTED	21	*
22	INT. BPD - HOMICIDE SQUAD ROOM - DAY 2	22	*

Korsak and Frost are looking at crime scene photos on the clear board: Wally's smiling I.D. photo is next to photos of his gunned-down body. Screen-grab STILLs of the ski-masked gunman. Korsak eats a jelly donut as Frost works at his desk.

FROST

I thought you stopped with the
jelly donuts.

KORSAK

Don't bust my balls.

FROST

You keep eating that crap, you
won't be able to **see** your balls.
Twenty grams of fat, dude.

KORSAK

What are you -- a girl?

(CONTINUED)

Cavanaugh enters, stares at Wally's dead face.

CAVANAUGH

Guy gets a transfer to Evidence to get off the street, dies getting a sandwich...Anything?

KORSAK

Photo of the gunman is out there.

FROST

(re: his notebook)

Yeah, here's a good tip: "Looks like, Skip, the guy who snow-blows my driveway."

CAVANAUGH

Bad enough to lose one of our own to some strung-out needle freak who couldn't figure out how to use a friggin' cash register...But this I.A.D. business...

FROST

We'll come out clean.

Cavanaugh and Korsak, the two old timers, trade a look.

KORSAK

All you need is the accusation. That stink is hard to wash off.

CAVANAUGH

I'm worried about five years of good convictions getting thrown out.

FROST

What do you mean?

KORSAK

He means scumbags like Little "T" could use this as grounds for an appeal.

*

FROST

That's bullshit!

CAVANAUGH

Yeah. It is. But it's happened before...

(to Korsak)

Patrick Sr. would roll over in his grave, Paddy showin' up like that to protect his kid...

(CONTINUED)

FROST

What do you mean?

CAVANAUGH

Story in Southie was Paddy fell in love with a Harvard girl.

KORSAK

Patrick Sr. threatened to kill 'em both if he didn't give her up.

FROST

You think it was Maura's mother?

KORSAK

Mighta been.

CAVANAUGH

Meanest son of a bitch I ever met in my life.

FROST

(reads text)

Detective Rizzoli is in Autopsy.

KORSAK

Better get down there before she kills Pike.

Cavanaugh and Korsak trade a smile as Frost exits.

Jane gestures to Frost as he enters: BODIES are piling up, thanks to Pike's infuriatingly slow pace: three gurneys with sheet-covered bodies plus Wally.

Jane bites back frustration as Pike painstakingly measures one of Wally's canines.

JANE

Pretty sure his dental work didn't kill him. We just need the bullet --

PIKE

You cannot rush these things.

FROST

(low as he mimics)

"Classic Robbery." Rush to that.

PIKE

I guess you are used to the antiquated and sloppy methods of my predecessor --

*

*

Jane puts an arm on Frost to stop him from responding.

JANE

Could be. I haven't said it, but
I'm such a fan of your work, Dr.
Pike.

PIKE

You are?

FROST

You are?

JANE (CONT'D)

I am. And it would help us
enormously in this important case
if you could remove the bullet so
that we could run it through
Ballistics.

Pike beams at her. Jane swallows hard, elbows Frost: Smile.

PIKE

Of course I can do that for you,
Detective Rizzoli.
(puts down ruler)
What a mess this place is --

As he locates forceps, Jane and Frost visibly react.

JANE

Uh...aren't you going to use your
fingers?

Pike looks up, confused.

FROST

Forceps can leave tool impressions.
Kinda messes with Ballistics.

PIKE

Of course I wasn't going to use
forceps.

Pike digs his fingers in, rummages around inside Wally.

FROST

(low, re: Pike)
Think anybody'd notice if there was
suddenly another corpse down here?

As Pike drops it into a metal tray --

PIKE

There you are. Excellent work, if I
say so myself.

(CONTINUED)

JANE
(picks up bullet)
That's a pretty big bullet --

FROST
For a .38...

PIKE
That's obviously a .45.

FROST
Obviously.

*

Jane notices Maura heading into her office. Jane hands the bullet to Frost.

JANE
Can you get this to ballistics?

Maura packs up a few files as Jane enters.

JANE
You're back...

MAURA
Did you ever return my book,
Soothing Paint Choices for the
Home?

JANE
Yeah, a long time ago. So you're
back?

MAURA
(ignores question, looks)
How odd. I can't seem to find it...

JANE
Did you give me back my "Guns of
the World Digest"?

MAURA
(unlike other people)
I always return things that I
borrow.

Jane looks at Maura's shelf suspiciously.

JANE
You sure?

MAURA

Of course I'm sure. Maybe you lost it. You do lose things.

(inspects chair)

Has Dr. Pike been sitting in my chair?

JANE

(sarcastic)

Could be. Is it broken? Hey, want me to find out if he's been sleeping in your bed, too?

Pike enters after hearing his name.

PIKE

Were you looking for me?

JANE

And what about your food? Dr. Pike, have you been eating Maura's porridge?

PIKE

Of course not.

MAURA

I'm glad you think you're so funny.

JANE

Better to be funny than Poindexter, The Know-It-All.

MAURA

Better to be Poindexter The Know-It-All than the hoi polloi.

JANE

Good one, Maura.

MAURA

You don't even know what it means.

PIKE

(helpfully)

It means common. Literal translation is, "the great unwashed."

JANE

(heated)

Classy, Maura. Hide your insults in Latin.

(CONTINUED)

MAURA
(equally heated)
It's Greek.

Pike realizes this is getting serious. He dials his cell. *

<p>JANE A geek who knows Greek. You realize how ridiculous you sound? You know, people laugh at you behind your back.</p>	<p>PIKE (to phone) I have a rapidly escalating assault and battery in the morgue...</p>	*
---	---	---

<p>MAURA (CONT'D) Really? And people call you a bitch behind yours.</p>	<p>PIKE What's the weapon? Uh...their mouths!</p>	*
---	---	---

Pike has a light-bulb realization: the job he wants is within his grasp. As he turns on the phone's video camera -- *

<p>PIKE ...yes, I'm maintaining a safe distance...Excuse me. Have to put you on speaker --</p>	*
--	---

<p>JANE At least my father doesn't stab people with ice picks when he's pissed off!</p>	*
---	---

As Cavanaugh BURSTS in -- *

<p>MAURA At least my father didn't move to Florida to sleep with some floozie he met in a pizza parlor.</p>

<p>CAVANAUGH (grabs iPhone from Pike) Gimme that.</p>

<p>MAURA Or was it a massage parlor?</p>
--

<p>JANE Oh, look at you: going all trailer-trash-Snookie --</p>

MAURA

I watched that show once! Once! It was ethnographic research!

*
*

Cavanaugh puts two fingers in his mouth, WHISTLES. Jane and Maura STOP in their tracks just as Capt. Connors enters, too.

CONNORS

What the hell is happening in your house, Lieutenant?

CAVANAUGH

I've got it under control.

CONNORS

I can see that: a homicide detective and a medical examiner having a cat fight that requires police intervention.

JANE

Cat fight? Did you just call a disagreement between female colleagues a cat fight?

MAURA

Actually, aggression between felines typically involves --

JANE

Oh for the love of Pete, stop.

CONNORS

I want Detective Rizzoli placed on leave.

CAVANAUGH

I'll go one step better. Rizzoli, I'm transferring you out of Homicide.

JANE

What?

MAURA

What?

CAVANAUGH (CONT'D)

You got 30 seconds to get your ass over to Evidence Management.

JANE

Place me on leave! Don't send me there --

CAVANAUGH

Go. Now!

Jane throws a furious look at Maura before she heads out.

PIKE

What about Dr. Isles? She was in
the cat fight, too.

Maura pulls an envelope out of her bag and hands it to Pike.

MAURA

You're in charge now.

PIKE

I am?

CAVANAUGH

What's in that envelope?

MAURA

My resignation.

END OF ACT FOUR

ACT FIVE

25 **EXT. MAURA'S HOUSE - COURTYARD - DAY 2** 25

Maura gets out her key, puts it in the lock. She hesitates, sad. She lives alone again. She remembers happier times...

AUDIO FLASHBACK: Jane and Maura laughing, Angela calling, "Good morning!"

Maura sighs heavily as she lets herself in to find --

26 **INT. MAURA'S HOUSE - GREAT ROOM/KITCHEN - DAY 2** 26

It's been ripped apart: cushions cut open, drawers dumped, paintings pulled from the walls, their backings slashed.

MAURA

Oh my God, oh my God...

She backs out of the house and dials her cell.

TIME CUT TO:

SAME

Frankie and Korsak are there with Maura. In the b.g., CSRU techs and ND division detectives process her house.

KORSAK

This isn't a burglary: somebody was looking for something.

MAURA

But nothing is missing! And why destroy paintings? It seems like vandalism.

KORSAK

Did your father ever mention a book?

MAURA

No. Captain Connors is looking for it, too.

FRANKIE JR.

We have Paddy. If he lives, he can name the dirty cops himself. Why do you need the book?

KORSAK

Because Paddy Doyle's never gonna testify.

(MORE)

(CONTINUED)

KORSAK (CONT'D)

That's why he's still alive. But if you get your hands on that book, you can run Boston.

MAURA

How?

KORSAK

Probably more than dirty cops on Paddy's payroll -- city workers, politicians, maybe even judges...Frankie, call Operations. I want you to stay with Dr. Isles.

*

As Frankie heads off --

KORSAK (CONT'D)

Why did you resign?

MAURA

I'm the daughter of a mobster. You're all under investigation... for trying to protect me...

*

Jane, bored and in an Evidence uniform, sits at Wally's old desk. STARES at a photo of him holding a fish, PLAYS with a shoebox full of old lottery tickets. A Wally clone clears his throat: FRED, 60s. He DROPS a box full of guns on her desk.

*

*

*

FRED

If you're done with the crossword puzzle, "Detective," how 'bout you break down these seized guns.

*

*

She takes a Desert Eagle .44, starts to DISMANTLE it. He points to an empty 50-gallon barrel near the desk.

*

*

FRED (CONT'D)

Parts go into that Evidence barrel.

*

He walks away as Frost enters with two coffees. Jane sets down the gun, now stripped of its hand grips.

*

*

JANE

(takes coffee)

I hope that's either vodka or strychnine.

*

*

FROST

(picks up gun)

Whoa...You're melting down a Desert Eagle? What a waste...

*

*

*

JANE

Unless you want to sneak it out in
your pants.

FROST

(sly)
There's no room.

Jane takes the gun from him and stands.

JANE

C'mon. I feel like shooting stuff.

FROST

You sure? *

JANE

I'm an evidence clerk. I need to
test-fire these weapons. Let's live
dangerously: grab the whole box.

Jane FIRES the Desert Eagle into a test-fire set up. BAM-BAM-
BAM-BAM. She turns to Frost, exhilarated.

JANE

Your turn.

As Jane sets down the gun and goes to fish the rounds out of
the test-firing water tank, Frost picks up a different gun -- *

FROST *

(his best Clint Eastwood) *
"...But being as this is a .44 *
Magnum, the most powerful handgun *
in the world, and would blow your *
head clean off -- *

JANE *

(her best Clint Eastwood) *
--you've got to ask yourself one *
question: Do I feel lucky? Well, do *
ya, punk?" Not as lucky as Dirty *
Harry... *

FROST *

(handles another gun) *
I could do this all day. *

JANE *

Sleep with an FBI agent, "forget" *
to put out a BOLO for Paddy Doyle, *
and have a cat fight. *

FROST
He didn't really say that.

JANE
(as she looks at rounds)
Oh yes he did.

FROST
Well, you gals do tend to do a lot
of squealing when you're upset.

JANE

Shut up.

(stares at one bullet)

Frost, look at the lands and grooves on this bullet.

FROST

Damn...

Jane, Frost and Korsak are in the EVIDENCE CHECK-IN area. Labeled Evidence bags and the cash register from the liquor store are on the counter. Jane shows Korsak two bullets.

*
*
*

JANE

This one is from a Desert Eagle in Evidence. And this one is from Wally's back.

FROST

We need a comparison microscope to be sure.

KORSAK

(as he pulls out a mini magnifying glass)

No, we don't.

(compares bullets)

No doubt about it -- both came from the same gun.

JANE

(holds up Desert Eagle)

So this gun killed Wally. Which means his killer is someone in BPD.

Jane stares at the cash register. As she quickly plugs it in - *

JANE (CONT'D)

Something's been bugging me...

*
*

Jane hits ONE KEY. Cash drawer POPS OPEN.

29

CONTINUED:

29

JANE (CONT'D)

Our bad guy didn't try very hard --
one button, and he had the cash.

KORSAK

That little performance was for our
benefit --

JANE

Yeah. Wally's murder was a hit.

30

INT. BPD - CAVANAUGH'S OFFICE - DAY 2

30

Cavanaugh works at his desk. There's a KNOCK.

CAVANAUGH

Come in.

JANE

(as she enters)

Sir, there's something you need to
see --

CAVANAUGH

Was starting to worry about you,
Rizzoli. What took you so long?

JANE

(as it dawns on her)

You put me there on purpose, didn't
you?

Cavanaugh breaks into a wide grin.

31

EXT. WALLY'S HOUSE - BACK DOOR - DAY 2

31

Cavanaugh, Korsak, Jane and Frost are breaking in. Cavanaugh
works on the lock with a thin stainless steel credit card.

CAVANAUGH

We suspected that Paddy had someone
in Evidence. Figured best person to
keep an eye on things was a pissed-
off Jane Rizzoli.

FROST

She never disappoints.

CLICK. Cavanaugh PUSHES open the door. Jane is impressed.

KORSAK

(re: Cavanaugh)

His juvie record was sealed.

(CONTINUED)

31

CONTINUED:

31

CAVANAUGH

We get caught, we're here to get
Wally's dress uniform to bury him,
got that?

*

32

INT. WALLY'S HOUSE - KITCHEN/DINING ROOM - DAY 2

32

*

They file through the upscale kitchen: Cavanaugh in the lead
followed by Jane, Frost and Korsak.

*

*

KORSAK

Nice kitchen...

*

*

FROST

Check this out.

*

*

They all STARE at a COLLECTOR'S CABINET of cool guns.

*

JANE

Is that a Pepperbox Derringer?

*

*

Korsak picks up a photo of Wally holding a fish. As he talks
to Frost, Jane studies the wall where the photo hung.

*

*

KORSAK

That's Belize! Always wanted to go
fishing there. Except it's catch
and release.

FROST

You don't even eat fish.

Korsak makes a sweeping motion with his hands.

KORSAK

Be nice to mount a big tuna.

FROST

A big tuna? Do you hear yourself?

JANE

I think I know why Wally had money
to renovate his kitchen and --
(smiles)
Mount a tuna.

*

*

*

*

She PUSHES a piece of the wall. A SQUARE DROPS, revealing a
space full of rubber-banded bundles of cash.

*

*

FROST

That's not from the lottery...

*

*

Cavanaugh has found another photo.

*

*

(CONTINUED)

CAVANAUGH

I think he was playing a different game -- turns out Paddy and Wally go way back.

*
*
*

INSERT: 1970s photo of two 10-year-old boys in altar robes.

As Cavanaugh walks over and stares at the guns on the wall --

*

CAVANAUGH (CONT'D)

We heard some chatter on a wire that Paddy was about to make a big score before he was hit.

JANE

You thinking maybe it was seized guns?

CAVANAUGH

Yeah.

INT. BPD - EVIDENCE MANAGEMENT - WAREHOUSE - NIGHT 2

Jane looks through a chain-linked fence securing dozens of SEALED 50-GALLON EVIDENCE BARRELS. Cavanaugh RAISES bolt cutters to the massive lock.

KORSAK

It's okay, I don't need a pension.

FROST

Now you sound like a girl.
(off Jane's look)
Sorry.

*

SNAP! The lock DROPS. They move the fence aside and enter.

CAVANAUGH

BPD seizes close to a thousand guns a year.

KORSAK

That's a million bucks right there if you can get 'em out of here.

JANE

How? They're logged in, weighed and dropped into these barrels.

CAVANAUGH

Armored trucks take 'em to be melted. They don't tell us when they're moving them.

FROST

Maybe Paddy was intercepting the trucks.

KORSAK

Think we would've heard about it.

Jane wrestles with something --

JANE

Dean told me something.

CAVANAUGH

Okay, but leave out what you were doing when he told you.

*
*

FROST

I want to hear what they were doing.

The men smile. Jane is embarrassed.

JANE

FBI thinks cops on Paddy's payroll were going to make that move.

KORSAK

Now's the time with Paddy in I.C.U. First to go is Paddy's boy, Wally.

CAVANAUGH

They can't do anything without the guns. Let's find 'em.

They each take a barrel. Korsak gets his open first. Inside is SCRAP METAL.

KORSAK

Wally swapped 'em out for scrap metal.

Jane JUMPS back as she gets hers open just as LIGHTS FLICK ON. Connors stands there.

CONNORS

What the hell is going on?

Jane points at her drum. Inside is a very dead Cliff...

END OF ACT FIVE

ACT SIX

34 **INT. BPD - EVIDENCE MANAGEMENT - SECURE AREA - NIGHT 2** 34

Jane holds the Desert Eagle near Frost and Korsak. Cavanaugh comforts an upset Connors as they stare at Cliff's body. *

CAVANAUGH *

I'm sorry, John. *

CONNORS *

Me, too. I trusted him. *

KORSAK *

(re: gunshot wound) *

...Looks like it could be a .44... *

CONNORS *

Probably used that gun to kill *

Wally. *

JANE *

Then somebody used it on him. *

KORSAK *

What do we do now? *

CONNORS *

Seal the drum. Put it back where it *

was. Put that gun back, too. *

FROST *

What? *

CONNORS *

Until we know who's behind this. *

FROST *

But -- *

CAVANAUGH *

If Homicide starts investigating *

Cliff's murder, whoever is running *

this will go underground. *

Jane stares at Cliff's body as Frost and Korsak prepare to seal the barrel back up.

JANE *

Wait -- if the barrels are filled *

with scrap metal -- and Cliff -- *

where are the guns? *

She stares at the enormous warehouse.

(CONTINUED)

FROST

Jane, this place is the size of
four football fields. It'll take
all night.

KORSAK

It'll take all year. Geez, I wonder
if Wally even remembered where he
hid them.

34

CONTINUED: (2)

34

Jane LOCKS onto Korsak, an idea forming.

35

INT. BPD - EVIDENCE MANAGEMENT - WAREHOUSE - NIGHT 2

35

CLOSE ON: box of lottery tickets.

PULL BACK TO REVEAL: Jane LOOKS through the box, retrieves a five tickets paper clipped together. Connors, Korsak, Frost and Cavanaugh. The paper clipped tickets have RED CHECKS.

*
*
*

JANE

Paddy was old school. Wally learned from Paddy. You seeing what I'm seeing?

*
*

Korsak, Cavanaugh and Connors immediately get it.

*

CONNORS

Nice work, Detective.

JANE

Can I go back to Homicide?

CONNORS

No.

FROST

Yo, old school. New school doesn't get it.

KORSAK

That's because you buy stock instead of lottery tickets.

CAVANAUGH

Every cop I know plays the same number over and over.

As Frost studies the tickets, puts it together --

*

FROST

But Wally picked a different number every time. You think it's his filing system?

INSERT: a ticket with Wally's numbers 03 08 12.

JANE

Let's try Aisle 3, Shelf 8, Bin 12.

TIME CUT TO:

36

INT. BPD - EVIDENCE MANAGEMENT - WAREHOUSE - AISLE 3 - 36
MINUTES LATER

Jane arrives at Aisle 3, Shelf 8, Bin 12. BOXES AND BOXES
from 1974 to the present labeled, DOYLE, PATRICK JR.

(CONTINUED)

JANE
(as she looks inside one)
Wally had a sense of humor...

KORSAK
Hid their stash in Paddy's boxes.

Connors, Cavanaugh, Korsak and Frost look inside: a pile of handguns. They go through other boxes. All are full of guns.

CONNORS
Everything stays put for now, got it?

CAVANAUGH
Lock up and get out of here.

As Connors and Cavanaugh head out, Jane lifts a folder marked "AUGUST 1976" full of photos from her box.

JANE
Surveillance photos of Paddy from 1976. Look at this.

She holds up proof sheets of Paddy: crossing a street. Talking to a group of men. Smoking a cigarette.

And then she finds an 8x12 print of Paddy holding the hand of a BEAUTIFUL YOUNG WOMAN. Korsak and Frost look at the woman.

FROST
You think that's the Harvard babe?

But Jane has found another photo. Her mouth drops open.

INSERT: the woman as she KNEELS in front of a headstone.

Angela is in her nightgown making tea as Jane crashes in.

JANE
Where is it?

ANGELA
Where is what?

JANE
That really creepy drawing Maura gave you. Get it!

ANGELA
(suspicious)
Why?

37

CONTINUED:

37

JANE

Please. I won't hurt it.

Angela reaches inside a cupboard and hands it to Jane who compares it to the photo. It's the same woman.

ANGELA

Oh, my God. Who is she?

But Jane is already on her way out the door.

38

INT. HOSPITAL ROOM - PADDY'S ROOM - NIGHT 2

38

Jane stands in the doorway, watches as Constance gently takes Paddy's hand. Constance is in a wheelchair.

CONSTANCE

Maura is fine, Patrick. She's just fine. She's tough, like you.

PADDY

(delirious)

Maura...Hope...

JANE (O.S.)

Who is this?

Constance turns, startled to see Jane holding the photo and drawing. Constance fights back emotion. *

CONSTANCE

I will only tell you if I have your word you will not tell Maura.

JANE

Who is this?

CONSTANCE

Maura's mother.

JANE

What's her name?

CONSTANCE

I don't know. I never knew.

(looks at Paddy)

(MORE)

(CONTINUED)

CONSTANCE (CONT'D)

He was one of the most talented art students I ever taught.

JANE

He drew this...

CONSTANCE

He showed up in my class at Harvard...I thought he was a student...

*
*
*

JANE

Seems like all he learned was how to intimidate and kill people.

*

CONSTANCE

He wanted so much to be better...to not be his father...I tried to encourage him...But then he just disappeared.

*
*
*

JANE

And what, you found yourself pregnant with Maura?

CONSTANCE

No, of course not...Paddy turned up months later with a newborn in his arms. He said the baby's mother died during childbirth.

*
*

JANE

Why didn't his family take Maura?

CONSTANCE

His father would've killed the baby. He didn't trust anybody...but me...and my husband wanted a baby...

*
*

Jane stares at Constance:

JANE

But not you...

CONSTANCE

I love my daughter, Detective.

JANE

Why did he draw this?

*

CONSTANCE

...They used to meet at the Boston cemetery. It was the only place they were safe from his father.

*
*
*

(CONTINUED)

PADDY
(mumbling)
...safe...

*

As Jane finds scissors, CUTS open the back of the frame.

CONSTANCE
What are you doing?

JANE
Looking for Paddy's book...

But there's nothing in the frame.

PADDY
Book...safe from all earthly harm.

Jane STARES at him, PULLS Constance aside.

JANE
Ask him where the book is.
(as Constance hesitates)
Do it. Maura isn't safe until we
find it.

Constance nods, turns back to Paddy.

CONSTANCE
Patrick, where's the book?

CLOSE ON: charcoal drawing of cemetery.

MATCH CUT TO:

Jane kneels in the same position the woman was in. Behind her, Angela waits.

INSERT: Headstone. "BABY MAURA DOYLE. BORN 8/7/76. DIED 8/7/76. SAFE FROM ALL EARTHLY HARM."

Jane turns to Angela.

JANE
Paddy told everyone Maura and her
mother were dead...Ma, what if
Maura's mother is alive, too?

ANGELA

(could be)

I think a parent would do anything
to keep his child safe.

JANE

Even lie to the woman he loved?
Tell her her baby died?

ANGELA

Even that.

*

Angela kneels down, hugs Jane. Jane finally lets her. THEN --
Jane PULLS AWAY, remembers why she came: the book.

JANE

Maura isn't safe yet...

She digs with her hands. FINDS something: the edge of a heavy
plastic bag. She PULLS it from the earth.

INSERT: Paddy's book.

Jane looks inside. Finds a photo. Jane studies it. We don't
see it. Jane dials her cell.

INT. HOSPITAL - PADDY'S ROOM - DAY 3

Connors paces. Paddy is unconscious. Jane enters.

CONNORS

Good work, Detective. Where is it?

Jane hands him the book. He pockets it.

PADDY

No...no book...

JANE

Oh, wait.
(pulls out the photo)
I found this, too.

He reaches for it. She doesn't offer it.

INSERT: Surveillance photo. Paddy talks to Wally and Cliff in
an abandoned warehouse. There's a third man: CONNORS.

JANE (CONT'D)

Kind of ironic: his goons were
surveilling you...

Connors has pulled on a glove, POINTS the Desert Eagle with a
silencer at her. Paddy opens his eyes and sees Connors.

*

*

(CONTINUED)

PADDY

I'll see you in hell, you son of a bitch...

CONNORS

Looking forward to it, Paddy.

JANE

(re: glass door)

I could scream --

*

*

CONNORS

Go ahead: my guys are on that door.

*

*

JANE

You're good: my prints are on that.

*

*

CONNORS

I'm lucky that way, Detective.

JANE

But I couldn't have shot Wally with it: I was with you.

CONNORS

That was Cliff. You used it to shoot Cliff, you see? And now you'll try to use it to kill me.

JANE

You couldn't have predicted I'd get sent to Evidence and handle that gun...which says you're an opportunist.

CONNORS

You are a good detective. Yes. And when you shot Paddy, it was my opportunity to get out from under a thug, run things myself.

*

JANE

Let me see if I have this right: Cliff takes out Wally, who was always Paddy's boy. You take out Cliff because, what, you didn't like his tie?

CONNORS

Wally hid the guns. Cliff knew where they were. He had his opportunity. Didn't take it. Luckily -- I am lucky -- you found them for me. Any last words?

(CONTINUED)

JANE

Yeah...You feeling lucky right now?

*

CONNORS

Yeah --

*

*

CLICK. Connors PULLS THE TRIGGER. The hammer falls but no
bullet fires. Jane smiles.

(CONTINUED)

JANE

No firing pin. I pulled them out of
all of the guns. Not luck. Just
covering all my bases.

*
*
*

DOOR FLIES open. Korsak and Frost enter, guns drawn. In the
b.g., UNIFORMS HAUL away two I.A.D. investigators.

*
*

KORSAK

Get your hands on your head!

Maura enters quietly behind them. As Jane takes the book from
Connors' jacket pocket --

JANE

You won't have to wait for hell to
see your friend, Paddy.

As Korsak and Frost haul Connors out of there --

FROST

Let's go.

Paddy looks over at Maura then at Jane. Jane and Maura don't
look at each other. Maura walks over to her father.

MAURA

Would you have shot her?

He STARES into Maura's face. Jane moves close.

JANE

Tell your daughter something true:
were you going to shoot me?

PADDY

You're a cop. Hell yeah.

JANE

I need to show you something.

PADDY

Maura...don't go...

Maura looks steadily at Jane.

MAURA

It's that important?

Jane nods.

41

EXT. BOSTON CEMETERY - DAY 3

41 *

Jane watches, helpless, as Maura kneels in the same position her mother was in to read HER OWN HEADSTONE. TEARS SLIP DOWN Maura's cheeks.

(CONTINUED)

MAURA

I always wondered why she never
looked for me...

JANE

Is there anything I can do?

Maura shakes her head slowly back and forth. Jane's hand
reaches out for Maura's shoulder.

MAURA

No. Please go...

Jane pulls it back. Hides her hurt and turns to walk away.

MAURA (CONT'D)

Wait...there is one thing.

Jane turns back expectantly. But Maura doesn't move.

MAURA (CONT'D)

Tell Pike I want my chair back.

OFF Jane, a slow smile as she walks away.

END OF SHOW